



3 1761 08824210 2

Elementary Classics

HORACE

ODES II

T. E. PAGE M.A.





Bar

3

7

10

14

20

-





BY THE SAME EDITOR.

1. **HORACE. THE ODES.** Text and Commentary, complete in one volume. Fcap. 8vo. 5s. (Classical Series.)
2. ——— **BOOKS I. II. AND IV.** separately at 2s. each. Fcap. 8vo. (Classical Series.)
3. ——— **THE FOUR BOOKS** separately, with more elementary Notes, and Vocabularies, at 1s. 6d. each. 18mo. (Elementary Classics.)

**VIRGIL—BUCOLICS.** Edited with Notes and Vocabulary. 18mo. 1s. 6d. (Elementary Classics.)

**VIRGIL—GEORGICS, BOOK I.** Edited with Notes and Vocabulary. 18mo. 1s. 6d. (Elementary Classics.)

**VIRGIL—ÆNEID, BOOKS I., II., III., AND VI.** Edited with Notes and Vocabulary. 18mo. 1s. 6d. each. (Elementary Classics.)

**THE ACTS OF THE APOSTLES.** Being the Greek Text as revised by Bishop WESTCOTT, D.D. and Dr F. J. A. HORT. With Explanatory Notes and Maps. Fcap. 8vo. 3s. 6d.

*THE EXPOSITOR*.—"Mr Page's small volume will be found of great value not only to school boys, but to much more advanced students. It is not a hurried compilation but an original work; the work of a scholar who knows the value of other men's labours, but whose own familiarity both with classical and biblical study enables him always to form his own judgment and frequently to adduce fresh material. Greater praise cannot be given than to say it is quite on a level with his edition of Horace's Odes; and this praise is deserved. We may borrow from his former work and apply to himself his own criticism of Nauck: 'The notes are always very brief, very much to the point, and very well worth consideration.' More than this, there occur once or twice suggestions of the very highest importance."

MACMILLAN AND CO. LONDON.

LL  
H8113nxPaB

(Elementary Classics.)

Horace

(Q. HORATII FLACCI)

CARMINUM

LIBER II.

Edited for the Use of Schools,

BY

T. E. PAGE, M.A.

LATE FELLOW OF ST JOHN'S COLLEGE, CAMBRIDGE;

ASSISTANT MASTER AT THE CHARTERHOUSE.

WITH VOCABULARY.

London :  
MACMILLAN AND CO.  
AND NEW YORK.

1893

[The Right of Translation is reserved.]

122447  
21/5/12

*First Edition* 1881.  
*Reprinted* 1884, 1887, 1890, 1893.



## CONTENTS.

	PAGE
TEXT . . . . .	1
NOTES . . . . .	25
VOCABULARY . . . . .	90
NOTES ON THE METRES . . . . .	119



Digitized by the Internet Archive  
in 2011 with funding from  
University of Toronto

Q. HORATII FLACCI

# CARMINUM

LIBER SECUNDUS.

## CARMEN I.

*Alcaic*  
*that was verse*  
MOTUM ex Metello<sup>civitas</sup> / consule civicum  
bellique causas / et vitia<sup>crimes</sup> et modos<sup>ways</sup>

*sport* ludumque Fortunae / gravesque

principum amicitias et arma

nondum expiatis uncta<sup>stains</sup> cruoribus,<sup>smears</sup>

periculosae plenum opus aleae,<sup>hazard</sup>

*handling* tractas et incedis per ignes

suppositos cineri doloso<sup>deceit</sup>

paullum severae Musa tragoediae

desit theatri: <sup>up worlds</sup> mox ubi publicas

res ordinariis, grande munus<sup>task</sup>

*on* Cecropio repetes cothurno,<sup>buskins</sup>

<sup>ye soldiers</sup> insigne <sup>service</sup> maestis <sup>protection</sup> praesidium <sup>reus</sup> reis

et consulenti, <sup>small</sup> Pollio, curiae,

cui laurus aeternos honores

<sup>poet</sup> Delmatico <sup>has obtained</sup> peperit triumpho.

iam nunc <sup>threatening</sup> minaci <sup>and</sup> murmure <sup>ears</sup> cornuum

<sup>you should</sup> perstringis <sup>the ears</sup> aures, iam <sup>the clanging</sup> litui <sup>brang</sup> strepunt,

iam <sup>the clashing</sup> fulgor armorum <sup>clashes</sup> fugaces

terret equos equitumque voltus.

audire magnos iam videor duces

non indecoro <sup>disgrace</sup> pulvere <sup>disgrace</sup> sordidos,

et cuncta terrarum subacta

praeter <sup>stern</sup> atrocem animum Catonis.

Iuno et deorum quisquis <sup>rather than</sup> amicior

<sup>from the unavailing</sup> Afris inulta cesserat impotens

<sup>land</sup> tellure <sup>warriors</sup> victorum <sup>sons</sup> nepotes

<sup>all things</sup> rettulit <sup>conquered</sup> inferias <sup>conquered by Hannibal</sup> Iugurthae.

quis non Latino sanguine <sup>richer</sup> pinguior

campus <sup>bloody</sup> sepulcris <sup>bloody</sup> impia proelia

testatur <sup>stays</sup> auditumque Medis

<sup>the Greek</sup> Hesperiae sonitum <sup>gulf</sup> ruinae?

qui <sup>gulf</sup> gurgēs aut quae <sup>sea</sup> flumina <sup>sea</sup> lugubris

ignara belli? quod mare <sup>Daunia</sup> Daunia

non decoloravere <sup>stains</sup> caedes?

quae <sup>aspires</sup> caret <sup>bleed</sup> ora <sup>wounds</sup> cruore nostro?

sed ne relictis, <sup>nerve</sup> Musa <sup>the universal</sup> procax, iocis

Ceae <sup>the</sup> retractes <sup>the</sup> munera <sup>the</sup> neniae:

mecum <sup>sub</sup> Dionaeo <sup>the</sup> sub antro

quaere <sup>sub</sup> modos <sup>the</sup> levio <sup>the</sup>re plectro.

## CARMEN II.

Nullus<sup>indolens</sup> argento color<sup>unus il</sup> est avaris<sup>is ill</sup>  
 abditō<sup>metat</sup> terris, inimice<sup>metat</sup> lamnae

Crispe<sup>metat</sup> Salusti, nisi<sup>metat</sup> temperato  
 splendeat<sup>metat</sup> usu.

vivet extento<sup>Aug. Thero</sup> Proculēius aevo,  
 notus<sup>Aug. Thero</sup> in fratres<sup>Pompey</sup> animi<sup>unus il</sup> paterni;<sup>metat</sup>  
 illum<sup>metat</sup> aget penna<sup>metat</sup> metuente solvi.  
 fama<sup>metat</sup> superstes.

latius<sup>metat</sup> regnes avidum domando<sup>metat</sup>  
 spiritum, quam si Libyam remotis<sup>metat</sup>  
 Gadibus iungas<sup>metat</sup> et uterque Poenus<sup>metat</sup>  
 serviat uni.

crescit indulgens<sup>metat</sup> sibi dirus hydrops,  
 nec sitim<sup>metat</sup> pellit, nisi causa morbi  
 fugerit venis<sup>metat</sup> et aquosus albo

corpore languor.<sup>metat</sup>  
 redditum Cyri solio Phraaten<sup>metat</sup>  
 dissidens plebi numero beatorum  
 eximit Virtus<sup>metat</sup> populumque falsis  
 dedocet uti

vocibus, regnum et diadema tutum<sup>metat</sup>  
 deferens uni<sup>metat</sup> propriamque laurum,<sup>metat</sup>  
 quisquis ingentes oculo inretorto<sup>metat</sup>  
 spectat<sup>metat</sup> acervos.

## CARMEN III.

Aequam memento rebus in arduis  
servare mentem, non <sup>esse</sup> secus in bonis  
ab insolenti temperatam

laetitia, moriture Delli,

seu maestus omni tempore vixeris,  
seu te in remoto gramine per dies

festos reclinatum bearis  
intérieure <sup>laudet</sup> nota Falerni.

quo pinus ingens albaque populus  
umbram hospitalem consociare amant

ramis? quid obliquo laborat

lympha fugax trepidare rivo?

huc vina et unguenta et nimium breves  
flores amoënae ferre iube rosae,

dum res et aetas et sororum

fila trium patiuntur atra.

cedes coëmpitis saltibus et domo  
villaque, flavus quam Tiberis lavit,

cedes et exstructis in altum

divitiis potietur heres.

divesne <sup>avivisti</sup> prisco natus ab Inacho,

nil interest, an pauper et infima

de gente sub divo moreris,

victima nil miserantis Orci.

*nil sub his nec tunc merces*

omnes eodem cogimur, omnium  
*is shaken ? F.l. serva + elat*  
 versatur urna serius ocius

25

sors exitura et nos in aeternum  
*elab with peace*  
 exsilium impositura cumbae. *beut*

## CARMEN IV.

Ne sit ancillae tibi amor pudori,  
 Xanthia Phoeu, prius insolentem  
 serva Briseis niveo colore

movit Achillem ;

movit Aiacem Telamone natum  
 forma captivae dominum Tecmessae ;  
 arsit Atrides medio in triumpho  
 virgine rapta,

5

barbarae postquam cecidere turmae  
 Thessalo victore et ademptus Hector  
 tradidit fessis leviora tolli

10

Pergama Grais.

nescias an te generum beati  
 Phyllidis flavae decorent parentes :  
 regium certe genus et penates  
 maeret iniquos.

15

crede non illam tibi de scelestâ  
 plebe dilectam, neque sic fidelem,  
 sic lucro aversam potuisse nasci  
 matre pudenda.

20

brachia et voltum teretesque suras  
integer laudo; fuge suspicari,  
cuius octavum trepidavit aetas  
    claudere lustrum.

## CARMEN V.

Nondum subacta ferre iugum valet  
cervice, nondum munia comparis  
    aequare nec tauri ruentis  
        in venerem tolerare pondus.  
circa virentes est animus tuae 5  
campos iuvencae, nunc fluviis gravem  
    solantis aestum, nunc in udo  
        ludere cum vitulis salicto  
praegestientis. tolle cupidinem  
immitis uvae: iam tibi lividos 10  
    distinguet autumnus racemos  
        purpureo varius colore.  
iam te sequetur: currit enim ferox  
aetas et illi, quos tibi dempserit,  
    apponet annos; iam proterva 15  
        fronte petet Lalage maritum,  
dilecta, quantum non Pholoë fugax,  
non Chloris albo sic umero nitens,  
    ut pura nocturno renidet  
        luna mari, Cnidiusve Gyges, 20



quem si puellarum insereres choro,  
mire sagaces falleret hospites  
discrimen obscurum solutis  
crinibus ambiguoque voltu.

## CARMEN VI.

Septimi, Gades aditure<sup>read. l. g.</sup> mecum et  
Cantabrum<sup>ind. l. g.</sup> indoctum iuga ferre nostra et  
barbaras Syrtes, ubi Maura semper  
is surgit<sup>is surgit</sup> aestuat unda, .

Tibur Argeo positum colono<sup>read. l. g.</sup>  
sit meae sedes, utinam senectae,  
sit modus lasso maris et viarum

militiaeque!

unde si Parcae prohibent iniquae,  
dulce pellitis ovibus Galaesi  
flumen et regnata petam Laconi

rura Phalantho.

ille terrarum mihi praeter omnes  
angulus ridet, ubi non Hymetto  
mella decedunt viridique certat

baca Venafra;

ver ubi longum tepidasque praebet  
Iuppiter brumas, et amicus Aulon

fertili Baccho minimum Falernis

invidet uvis.

5

10

15

20

ille te mecum locus et beatae  
 postulant arces; ibi tu calentem  
 debita sparges lacrima favillam

-vatis amici.

## CARMEN VII.

O saepe mecum/ tempus in ultimum  
 deducte Bruto/ militiae/ duce,  
 quis te/ redonavit/ Quiritem  
 dis patriis Italoque/ caelo,

Pompei meorum prime sodalium,  
 cum quo morantem saepe diem mero  
 fregi coronatus nitentes  
 malobathro Syrio capillos?

tecum Philippos et celerem fugam  
 sensi relictæ non bene parmula,  
 cum fracta virtus et minaces  
 turpe solum tetigere mento.

sed me per hostes Mercurius celer  
 denso paventem sustulit aëre;  
 te rursus in bellum resorbens  
 unda fretis tulit aestuosis.

ergo obligatam redde Iovi dapem  
 longaue fessum militia latus  
 depone sub lauru mea nec  
 parce cadis tibi destinatis.

5

10

15

20

oblivioso levia Massico  
 ciboria exple; funde capacibus  
 unguenta de conchis. quis udo  
<sup>to faciam</sup> deproperare <sup>paribus</sup> apio coronas  
<sup>testis est</sup> curatye <sup>curat</sup> myrto <sup>curat</sup> & quem Venus arbitrum 25  
<sup>curat</sup> dicet bibendi? non ego sanius <sup>curat</sup>  
<sup>nevel</sup> bacchabor Edonis: recepto <sup>curat</sup>  
 dulce mihi furere est amico.

## CARMEN VIII.

Ulla si iuris tibi peierati  
 poena, Barine, nocuisset unquam,  
 dente si nigro fieres vel uno  
 turpior ungui,  
 crederem. sed tu, simul obligasti 5  
 perfidum votis caput, enitescis  
 pulchrior multo iuvenumque prodis  
 publica cura.  
 expedit matris cineres opertos  
 fallere et toto taciturna noctis 10  
 signa-cum caelo gelidaque divos  
 morte carentes.  
 ridet hoc, inquam, Venus ipsa, rident  
 simplices Nymphae, ferus et Cupido  
 semper ardentes acuens sagittas 15  
 cote cruenta.

adde, quod pubes tibi crescit omnis,  
servitus crescit nova, nec priores  
impiae tectum dominae relinquunt  
saepe minati.

20

te suis matres metuunt iuvenis,  
te senes parci miseraeque nuper  
virgines nuptae, tua ne retardet  
aura maritos.

## CARMEN IX.

Non semper imbres nubibus hispidos  
manant in agros aut mare Caspium  
vexant inaequales procellae  
usque, nec Armeniis in oris,  
amice Valgi, stat glacies iners  
menses per omnes aut Aquilonibus  
querceta Gargani laborant  
et foliis viduantur orni:

tu semper urges flebilibus modis  
Mysten ademptum, nec tibi Vespero  
surgente decedunt amores

nec rapidum fugiente Solem.

at non ter aevo functus amabilem  
ploravit omnes Antiochum senex

annos, nec impubem parentes

Troïlon aut Phrygiae sorores

10

15

<sup>curam</sup> flevēre semper. <sup>deine</sup> desine <sup>mollium</sup> mollium  
<sup>lamentationis</sup> tandem querellarum, et <sup>potius</sup> potius nova  
 cantemus Augusti tropaea

Caesaris et rigidum Niphaten,

20

Medumque flumen gentibus additum  
 victis minores <sup>volvere</sup> volve <sup>vertices</sup> vertices,

<sup>specie</sup> intraque praescriptum Gelonos  
<sup>exiguus</sup> exiguis equitare campis.

## CARMEN X. ✓

Rectius vives, Licini, neque altum  
 semper urgendo neque, dum procellas  
 cautus horrescis, nimium premendo  
 litus iniquum.

auream quisquis mediocritatem

5

diligit, tutus caret obsoleti

sordibus tecti, caret invidenda

sobrius aula.

saepius ventis agitatur ingens

pinus et celsae graviore casu

10

decidunt turres feriuntque summos

fulgura montes.

sperat infestis, metuit secundis

alteram sortem bene praeparatum

pectus. informes hiemes reducit

15

Iuppiter, idem

summovet. non, si male nunc, et olim <sup>some day</sup>  
 sic erit: quondam cithara tacentem <sup>some times</sup>  
 suscitāt musam neque semper arcum <sup>too</sup>  
 tendit Apollo.

20

rebus angustis animosus atque <sup>15</sup>  
 fortis appare; sapienter idem  
 contrahes vento nimium secundo  
 turgida vela.

## CARMEN XI.

Quid bellicosus Cantaber et Scythes, <sup>the</sup>  
 Hirpine Quinti, cogitet Hadria <sup>may he be near</sup>  
 divisus obiecto, remittas <sup>image</sup>  
 quaerere nec trepides in usum <sup>would for pleasure</sup>

poscentis aevi pauca. fugit retro <sup>discreetly</sup>  
 levis iuventas et decor, arida <sup>fictile</sup>  
 pellente lascivos amores <sup>aspella</sup>  
 canitie facilemque somnum. <sup>can't</sup>

5

non semper idem floribus est honor <sup>2</sup>  
 vernis neque uno Luna rubens nitet <sup>11</sup>  
 voltu: quid aeternis minorem <sup>10</sup>

consiliis animum fatigas?

cur non sub alta vel platano vel hac <sup>1</sup>  
 pinu iacentes sic temere et rosa <sup>3</sup>

canos odorati capillos,

dum licet, Assyriaque nardo

15



<sup>drinks</sup> 2 <sup>Amoribus</sup> <sup>regis</sup> <sup>Baccho</sup>  
 potamus uncti? dissipat Euius  
 curas edaces. <sup>deuorant</sup> quis puer ocius <sup>gambles</sup>

<sup>with lamps</sup> restinguet ardentis Falerni

<sup>cupis</sup> pocula <sup>placuit</sup> praetereunte <sup>stans</sup> lympa? 20

quis devium scortum eliciet domo

Lyden? <sup>arguit</sup> eburna, dic age, cum lyra

<sup>modis</sup> <sup>facile</sup> maturet in <sup>gracile</sup> comptum Lacaenae

<sup>lumen</sup> <sup>in me facit</sup> <sup>habet</sup> more comas religata nodum.

## CARMEN XII.

<sup>longa</sup> <sup>ferae</sup> <sup>bella</sup> Numantiae  
 nec dirum Hannibalem nec Siculum mare

Poen<sup>o</sup> <sup>cras</sup> purpureum sanguine mollibus

<sup>6 a</sup> <sup>stans</sup> aptari <sup>int. 3 a</sup> citharae <sup>modis</sup>

nec saevos <sup>cras</sup> Lapithas et nimium mero 5

Hylaeum <sup>suaviter</sup> domitosque Herculea manu

telluris iuvenes, unde, periculum

fulgens contremuit domus

Saturni veteris; tuque <sup>3</sup> <sup>cras</sup> pedestribus <sup>perestans</sup>

dices historiis proelia Caesaris, 10

Maecenas, melius ductaque per vias

<sup>uictor</sup> regum colla minacium.

me dulces dominae Musa Licymniae

cantus, me voluit dicere lucidum <sup>braggety</sup>

<sup>hauriens</sup> fulgentes oculos, et bene mutuis 15

fidum pectus amoribus;

quam nec ferre pedem dedecuit choris  
 nec certare ioco nec dare brachia  
 ludentem nitidis virginibus sacro

Dianae celebris die.

20

num tu, quae tenuit dives Achaemenes,  
 aut pinguis Phrygiae Mygdonias opes  
 permutare velis crine Licymniae,

plenas aut Arabum domos?—:

dum flagrantia detorquet ad oscula

25

cervicem aut facili saevitia negat,

quae poscente magis gaudeat eripi,

interdum rapere occupet.

### CARMEN XIII.

Ille et nefasto te posuit die,

quicumque primum, et sacrilega manu

produxit, arbos, in nepotum

perniciem opprobriumque pagi;

illum et parentis crediderim sui

5

fregisse cervicem et penetralia

sparsisse nocturno cruore

hospitis; ille venena Colcha

et quidquid usquam concipitur nefas

tractavit, agro qui statuit meo

10

te triste lignum, te caducum

in domini caput immerentis.



quid quisque vitet, nunquam homini satis  
cautum est in horas: / navita Bosporum

Poenus perhorrescit neque ultra  
*hidden* caeca timet aliunde fata, 15

miles sagittas et celerem fugam

Parthi, catenas Parthus et Italum

*hidden* robur; sed improvisa leti

vis rapuit rapietque gentes. X 20

quam <sup>1</sup>paene <sup>secretly</sup>furvae <sup>dukes</sup>regna <sup>the realm</sup>Proserpinae

et iudicantem vidimus <sup>2</sup>Aeacum

sedesque <sup>separate</sup>discretas piorum. et

Aeoliis fidibus querentem *comproving*

Sappho puellis de popularibus, 25

et te sonantem plenius aureo,

Alcaeae, plectro <sup>wand</sup>dura navis,

dura <sup>evil</sup>fugae mala, dura belli!

*either* utrumque <sup>secret</sup>sacro <sup>spirits</sup>digna <sup>speech</sup>silentio <sup>2</sup>U.

mirantur <sup>2</sup>umbrae dicere; sed magis <sup>1</sup>

pugnas et exactos tyrannos <sup>basilisks</sup> *hidden*

*grounding* densum umeris <sup>5</sup>(bibit aure) volgus. *wandering* 30

quid mirum, ubi illis <sup>musical</sup>carminibus stupens <sup>(1st) & coded</sup>

demittit <sup>2</sup>atras belua centiceps

aures et intorti capillis

<sup>twins</sup>Eumenidum <sup>are revived</sup>recreantur <sup>snakes</sup>angues? 35

quin et Prometheus et Pelopis <sup>one has killed</sup>parens *the*

dulci laborum decipitur sono;

nec curat Orion leones

aut timidos agitare lyncas. 40

## CARMEN XIV. ✓

Eheu fugaces, Postume, Postume,  
labuntur anni nec pietas moram

rugis et instanti senectae  
afferet indomitaeque morti,—

non, si trecentis, quotquot eunt dies, 5  
amice, places illacrimabilem

Plutona tauris, qui ter amplum  
Geryonen Tityonque tristi

compescit unda, scilicet omnibus,  
quicumque terrae munere vescimur, 10  
enaviganda, sive reges

sive inopes erimus coloni

frustra cruento Marte carebimus  
fractisque rauci fluctibus Hadriae,

frustra per autumnos nocentem 15

corporibus metuemus Austrum:

visendus ater flumine languido

Cocytos errans et Danaï genus

infame damnatusque longi

Sisyphus Aeolides laboris. 20

linquenda tellus et domus et placens

uxor, neque harum, quas colis, arborum

te praeter invisas cupressos

ulla brevem dominum sequetur.

absumet heres Caecuba dignior  
servata centum clavibus et mero

25

*Am. 12* tinget pavimentum superbo,  
pontificum potiore cenis.

## CARMEN XV.

*Am. 12* Iam pauca aratro iugera regiae *Am. 12*

*structures 2* moles relinquent, undique latius

extenta visentur Lucrino

*Am. 12* stagna lacu, platanusque caelebs

evincet ulmos; tum violaria et

5

myrtus et omnis copia narium

*Am. 12* spargent olivetis odorem

fertilibus domino priori;

*Am. 12* tum spissa ramis laurea fervidos

excludet ictus. non ita Romuli

10

praescriptum et intonsi Catonis

auspiciis veterumque norma.

privatus illis census erat brevis,

commune magnum: nulla decempedis

metata privatis opacam.

15

porticus excipiebat Arcton,

nec fortuitum spernere caespitem

leges sinebant, oppida publico

sumptu iubentes et deorum

templa novo decorare saxo.

20

## CARMEN XVI.

Otium divos rogat in patenti  
 prensus Aegaeo, simul atra nubes  
 condidit lunam neque certa fulgent  
 sidera, nautis ;

otium bello furiosa Thrace,  
 otium Mediphaetra decori,  
 Gropshe, non gemmis neque purpura ve-  
 nale neque auro.

non enim gazae neque consularis  
 summovet lictor miseros tumultus  
 mentis et curas laqueata circum  
 tecta volantes.

vivitur parvo bene, cui paternum  
 splendet in mensa tenui salinum,  
 nec leves somnos timor aut cupido  
 sordidus aufert.

quid brevi fortes iaculamur aevo  
 multa? quid terras alio calentes  
 sole mutamus? patriae quis exsul  
 se quoque fugit?

scandit aeratas vitiosa naves  
 cura nec turmas equitum relinquit,  
 ocior cervis et agente nimbos  
 ocior Euro.

*cheerful* *present time the mind* *be good*  
laetus in praesens animus quod ultra est 25

*not to live* *the trouble* *the little*  
oderit curare et amara lento

temperet risu; nihil est ab omni

parte beatum. —X

*cut off* *renewed early*  
abstulit clarum cita mors Achillem,

*remains no one* *the age*  
longa Tithonum minuit senectus, 30

*perhaps*  
et mihi forsán, tibi quod negarit,

*spare* *time*  
porriget hora.

*flocks*  
te greges centum Siculaeque circum

*low* *low* *lift* *the way*  
mugiant vaccae, tibi tollit hinnitum

*fit for the same low* *more* *time* *us us*  
apta quadrigis equa, te bis Afro 35

*murice* *stained*  
murice tinctae

*the* *wools* *5* *6*  
vestiunt lanae: mihi parva rura et

*inspiration* *poor*  
spiritum Graiae tenuem Camenae

*fat* *2* *3* *4*  
Parca non mendax dedit et malignum

spernere volgus. 40

## CARMEN XVII.

*complaints do you mind*  
Cur me querellis exanimas tuis?

*it is agreeable*  
nec dis amicum est nec mihi te prius

*to die*  
obire, Maecenas, mearum

*trick* *delicate* *part*  
grande decus columenque rerum.

*alas* *snatch*  
ah te meae si partem animae rapit 5

*2 early violence* *linger*  
maturior vis, quid moror altera,

*dear* *minimizing*  
nec carus aequae nec superstes

integer? ille dies utramque

ducet ruinam. non ego perfidum  
 dixi sacramentum: ibimus, ibimus,  
 utcunque praecedes, supremum  
 carpere iter comites parati.

me nec Chimaerae spiritus igneae  
 nec, si resurgat, centimanus Gyas

divellet unquam: sic potenti

Iustitiae placitumque Parcis.

seu Libra seu me Scorpios adspicit  
 formidolosus, pars violentior

natalis horae, seu tyrannus

Hesperiae Capricornus undae,

utrumque nostrum incredibili modo

consentit astrum. te Iovis impio

tutela Saturno, refulgens

eripuit volucrisque fati

tardavit alas, cum populus frequens

laetum theatris ter crepuit sonum:

me truncus illapsus cerebro

sustulerat, nisi Faunus ictum

dextra levasset, Mercurialium

custos virorum. reddere victimas

aedemque votivam memento:

nos humilem feriemus agnam.



## CARMEN XVIII.

Non <sup>in my</sup>ebur neque aureum  
 mea <sup>reflected</sup>renidet in domo <sup>parallel rays</sup>lacunar,  
 non trabes Hymettiae <sup>beams</sup> <sup>not near Athens</sup>ult  
 premunt <sup>rest on</sup>columnas ultima <sup>framed</sup>recisas

Africa, neque Attali 5  
 ignotus heres <sup>palace</sup>regiam occupavi,  
 nec Laconicas mihi  
 trahunt <sup>span out</sup>honestae <sup>to give out</sup>purpuras <sup>servants</sup>clientae:

at fides et <sup>rich veins of talent</sup>(ingeni  
 benigna vena est, pauperemque dives 10  
 me <sup>works</sup>petit; nihil <sup>hunger</sup>supra

deos <sup>I assail</sup>laccio nec potentem amicum  
 largiora <sup>more abundant</sup>flagito, <sup>de deorum</sup>  
 satis beatus <sup>alone</sup>unicis Sabinis. 15

truditur dies die, 15  
 novaeque pergunt <sup>to crown</sup>interire lunae;  
 tu <sup>to be cut</sup>secunda <sup>marbles</sup>marmora

locas <sup>are telling out on the monuments</sup>sub ipsum <sup>no builders</sup>funus et sepulcri  
 immemor <sup>that was</sup>struis domos 20  
 marisque Baisi <sup>are urgent</sup>obstrepentis urges

summovere litora,  
 parum <sup>contention of the nations</sup>locuples <sup>continually</sup>continente ripa.  
 quid, quod usque proximos  
 revellis <sup>the</sup>agri terminos et ultra

limites clientium

salis avarus? pellitur paternos

in sinu ferens deos

et uxor et vir sordidosque natos.

nulla certior tamen

rapacis Orci fine destinata

aula divitem manet

herum. quid ultra tendis? aequa tellus

pauperi recluditur

regumque pueris, nec satelles Orci

callidum Promethea

revexit auro captus. hic superbum

Tantalum atque Tantali

genus coërcet, hic levare functum

pauperem laboribus

vocatus atque non vocatus audit.

## CARMEN XIX.

Bacchum in remotis carmina rupibus

vidi docentem—credite posteri—

nymphasque discentes et aures

capripedum Satyrorum acutas.

euoe, recenti mens trepidat metu

plenoque Bacchi pectore turbidum

laetatur. euoe, parce Liber,

parce, gravi metuende thyrsos!



right translation  
 fas pervicaces est mihi Thyiadas  
 u. the. lac lactis u. abundant  
 vinique fontem, lactis et uberes  
 steams is m.  
 cantare rivos atque truncis  
 on lake copious flows hollow of rocks hoar-sies  
 lapsa cavis iterare mella; melt is

10

fas et beatæ coniugis additum  
 f. l. dequity u.  
 stellis honorem tectaque Penthei (kins) Etubas  
 next slight  
 disiecta non leni ruina,  
 destruction  
 Thracis et exitium Lycurgi. King of Thracians trace

15

tu flectis amnes, tu mare barbarum,  
 thou bendest rivers as thou wilt  
 tu separatis uvidus in iugis  
 thou dividest the unpeopled in yokes  
 nodo coërces viperino. Curcles ere in chain

curcles ere in chain  
 Bistonidum sine fraude crines:

20

tu, cum parentis regna per arduum

cohors Gigantum scanderet impia,

Rhoetum retorsisti leonis

unguibus horribilique mala

quamquam choreis aptior et iocis

ludoque dictus (non sat idoneus)

pugnae ferebaris: sed idem

pacis eras mediusque belli.

te vidit insons Cerberus aureo

cornu decorum, leniter atterens

caudam, et recedentis trilingui

ore pedes tetigitque crura.

ore pedes tetigitque crura.

30

attens ere althum attrition

CARMEN XX. *✓ Alcant*

Non usitata nec tenui ferar  
penna biformis<sup>a</sup> per liquidum aethera  
vates, neque in terris morabor  
longius, (invidiaque maior)  
urbes relinquam. non ego, (pauperum  
sanguis parentum) non ego, quem vocas,  
dilecte Maecenas, obibo  
nec Stygia cohibebor unda.  
iam iam residunt cruribus asperae  
pelles, et album mutor in alitem  
superne, nascunturque leves  
per digitos umerosque plumae.  
iam Daedaleo notior Icaro  
visam gementis litora Bospori  
syrtesque Gaetulas canorus  
ales Hyperboreosque campos.  
me Colchus et qui dissimulat metum  
Marsae cohortis Dacus et ultimi  
noscent Geloni, me peritus  
discet Hiber Rhodanique potor.  
absint inani funere neniae  
luctusque turpes et querimoniae;  
compesce clamorem ac sepulcri  
mitte supervacuos honores.

5

10

15

20

## NOTES.

### ODE I.

‘Pollio, you are writing the history of the recent civil wars; quit therefore, for a while, your other pursuits, poetical oratorical and military. The subject is a stirring one; I can almost picture to myself your vivid description—the din and tumult of Pharsalia, Africa exulting in the outpouring of Roman blood, the whole world witness to our fatal dissensions. But I must break off, the theme is too serious for my sportive Muse.’

C. Asinius Pollio was like Maecenas a liberal patron of literature, and the friend both of Virgil and Horace (Sat. 1. 10. 85): Horace takes the opportunity of his commencing (v. notes) a history of the civil wars to send him this complimentary Ode into which he very cleverly introduces (ll. 9—16) allusions to Pollio’s various distinctions.

1. *ex Metello consule*] ‘from the consulship of Metellus’; Q. Caecilius Metellus Celer was consul in B.C. 60. The use of *ex* = ‘from’ or ‘after’ is very common.

2. *belli causas*] e.g. the disaster which befel Crassus at Carrhae (B.C. 53), and the death of Julia the daughter of Caesar and wife of Pompeius, which broke the last link between them (B.C. 54).

*vitia*] either ‘crimes,’ i.e. acts of cruelty, or, which is more probable, ‘faults,’ i.e. in the carrying on of the war.

*modos*] ‘phases,’ the various ways in which it was conducted.

3. *ludum Fortunae*] Fortune 'makes sport' of human life (cf. Od. 3. 29. 50, *ludum insolentem ludere pertinax*), and had especially done so in the tragic death of all three triumvirs.

*graves principum amicitias*] This refers to the three triumvirs, Caesar, Pompey and Crassus. '*graves*' = 'fatal,' i.e. to many a Roman.

5. *uncta cruoribus*] 'stained with streams of blood.' *cruor* (from *caro*) is always used of blood from a wound. The plural is very rare; here it seems used with reference to the various occasions on which Roman blood had been shed, e.g. at Pharsalia (48 B.C.), Thapsus (46 B.C.), Philippi (42 B.C.).

6. *periculosae plenum opus aleae*] '*opus*' is in apposition to the whole of the accusatives which have gone before, 'a task full of risk and danger.' Why Pollio's task was so difficult Horace at once explains, for the words '*et incedis...*' are really an explanation. The historian of disasters which were so recent is compared to a man who after a conflagration incautiously advances among the débris the surface of which alone has cooled, at the risk of being himself burnt, or causing the flame to burst out again.

Horace is probably thinking of lava cooled only on the surface, see Macaulay, Hist. Eng. c. 6. 'When the historian of this troubled reign (James II.) turns to Ireland, his task becomes peculiarly difficult and delicate. His steps—to borrow the fine image used on a similar occasion by a Roman poet—are on the thin crust of ashes beneath which the lava is still glowing.'

7. *tractas*] Notice the present: Pollio's work was only begun (cf. ll. 9—11), 'you are taking in hand,' v. note on l. 21.

9. *paullum*] 'for a short (time),' 'for awhile.' *paullum* is the accusative of duration from an obsolete adjective *paullus*, *tempus* being understood, but it is practically used as an adverb.

*tragoediae*] A Greek word for a Greek thing represented in Latin letters. The Romans imported 'tragedy' from Greece where it was a native development, and they also imported its name (*τραγωδία*) at the same time, as was also the case with comedy (*κωμῳδία*, *comoedia*). The derivation of *τραγωδία* is generally supposed to be *τράγος* and *ᾠδή* = 'the song of the goat,' because a goat was the prize at the Bacchic festivals at which the first rude 'tragedies' were sung or performed.

Virgil also (Ecl. 8. 10) alludes to Pollio's tragedies as '*sola Sophocleo tua carmina digna cothurno*,' 'thy poems alone worthy of the buskin (i. e. tragic dignity) of Sophocles.'

11. *ordinaris*] = *ordinaveris*, 'shall have set in order,' i. e. duly arranged in your history, cf. St Luke i. 1, 'Forasmuch as many have taken in hand to *set forth in order* (*ἀνατάξασθαι*) a declaration of those things....'

*grande...cothurno*] 'thou shalt resume thy glorious task on the Cecropian buskin,' i. e. you shall resume the writing of those tragedies which are worthy of the dignity of the Athenian stage. '*Cecropio*,' i. e. Athenian; Cecrops was a mythical king of Athens where all the great Greek tragedies were produced. '*cothurno*': the tragic actors wore high-heeled buskins, like modern ladies, to add to their height and dignity; comic actors wore the low *soccus* or slipper.

13. *insigne praesidium*] In apposition to '*Pollio*' = 'O thou illustrious defence.' '*maestis reis*' alludes to Pollio's skill in forensic eloquence, or, as we might say, 'at the bar'; '*consulenti curiae*' to his success as a speaker in the senate, as a parliamentary orator—a very different style of eloquence. '*consulenti*' = 'deliberating' not 'consulting you,' as it would be absurd to speak of a great body *consulting* one of its members however distinguished.

16. *Delmatico triumpho*] In B.C. 39 he had obtained a triumph for defeating the Parthini, an Illyrian people on the borders of Dalmatia.

17. *iam nunc...*] Here Horace suddenly represents himself as reading Pollio's history, in which he knows beforehand events will be so vividly and dramatically portrayed that the reader will imagine himself to be actually seeing and hearing that which is described.

18. *perstringis aures*] *Stringere* (connected with *σπράγνυμι* and 'strangle') means (1) to squeeze tight, (2) to graze or scrape the surface or edge of anything, the two notions being perhaps connected thus: when you draw anything like a bough through a narrow aperture where it is 'squeezed tight,' the effect is to 'strip' or 'scrape' it, cf. *stringere remos* = to strip boughs of their leaves and make them into oars. *praestringere aciem* is used of the effect of a flash of light which passes quickly over the surface of the eye and dazzles it. So here '*perstringere aures*' seems used of a loud harsh sound which scrapes or grates upon the ear dulling and deafening it.



litui...cornuum] See Vocab. '*litui strepunt*' = 'the clarions bray.'

19. iam fulgor...vultus] 'now the flash of arms scares in (or into) flight the horses and the faces of the horsemen.'

fugaces is no doubt proleptic; the sudden flash of weapons in front of them frightens the horses so that they take to flight. Cf. Job xxxix. 22, 23, of the horse,

'He mocketh at fear and is not affrighted ;  
Neither *turneth he back* from the sword.  
The quiver rattleth against him,  
The *glittering* spear and the shield.'

20. equos equitumque] Notice the effect of assonance: so in English 'warrior and war-horse,' and Tennyson, Charge of the Light Brigade, 'While *horse* and *hero* fell.'

equitum vultus] The commentators explain this by reference to a story (Plut. Caes. 45), that at the battle of Pharsalia, which Horace is thinking of, Caesar ordered his soldiers to strike at the *faces* of the young Roman nobles who formed the cavalry and that they fearful for their beauty turned and fled. The phrase needs no such learned and unnatural explanation. Horace says not 'horsemen,' but 'faces of horsemen,' because he wishes to bring vividly before our minds the one point which remained most clearly stamped on his recollection in the similar rout at Philippi, the pale panic-struck faces of men flying for their lives: it is a brilliant dramatic touch, not a recondite allusion to an obscure story.

21. audire magnos...] '*audire*' which governs both '*duces*' and '*cuncta subacta*' can by itself mean either 'to hear' or to 'hear of'; with '*cuncta subacta*' it can only mean the latter, and there is consequently a strong presumption that it is to be taken in the same way with '*duces*.' 'I seem to hear of mighty generals begrimed with the glorious dust of battle and of a whole world &c.' i.e. I seem in imagination already to hear the reading or recitation of your history of these events. Now-a-days we should expect 'already I seem to be *reading* your description ...,' but it is to be borne in mind that, before the invention of printing, public reading or recitation was one of the best possible methods of making known a new work (cf. the story of Thucydides hearing Herodotus recite his history at Olympia).

23. cuncta terrarum] 'all things in the world'—a variety of the possessive genitive. The construction must not be confounded with our inaccurate phrase 'all of,' or 'the whole of,' in which a partitive genitive is used even where an entire thing is referred to.

24. *atrocem animum Catonis*] 'Cato's stubborn soul.'  
Cf. Od. 1. 12. 36, *Catonis nobile letum*.

25. *Iuno...*] The transition is natural and easy from the death of Cato to the thought how amply Carthage and Jugurtha had been avenged for all they had suffered at the hands of Rome by the sight of Roman carnage. *Iuno* was the tutelary deity of Carthage, cf. Virg. Aen. 1. 15,

*Quam (i.e. Carthage) Iuno fertur terris magis omnibus unam  
Posthabita coluisse Samo; hic illius arma,  
Hic currus fuit,.....*

The construction is *Iuno* (1st subject) *et deorum quisquis...tellure* (pronominal clause serving as a 2nd subject) *rettulit* (main verb, in the singular though there are two subjects coupled by *et*, a construction of which Horace is very fond) *victorum nepotes* (direct object of *rettulit*) *inferias* (in apposition to *nepotes* = as an offering at his tomb) *Jugurthae* (dative of remoter object).

26. *cesserat*] The gods were supposed to quit doomed cities. Cf. Virg. Aen. 2. 351, *excessere omnes adytis arisque relictis | Di*, and the account of Josephus (Bell. Iud. 6. 5. 3) that immediately before the capture of Jerusalem by Titus the gates of the Temple had burst open of themselves, and that a voice more than human had been heard exclaiming 'Let us go hence' (*μεταβαλνμεν ἐντεῦθεν*), a story also referred to by Tac. Hist. 5. 13, *audita maior humana vox, Excedere Deos*.

Carthage was sacked by P. Scipio Africanus Minor B.C. 146.

*impotens*] in its simple meaning 'powerless' i.e. to save.

29. *pinguior*] 'fatter' i.e. more fertile than it was before. For the phrase cf. Aesch. Persae 806, where the Persians who fell at Plataea are spoken of as *φίλον πίασμα* (a fattening) *Βιωτῶν χθονί*, and Virg. Georg. 1. 491, *bis sanguine nostro | Emathiam et latos Haemi pinguescere campos*.

30. *sepulcris*] with '*testatur*,' 'bears witness by its tombs.'

*impia proelia*] *pius* expresses the regard due by a child to a parent (cf. *pius Aeneas*), then that due from one relative to another, from one citizen to another. Hence civil wars were strictly *impia*, 'unhallowed,' a violation of the law of nature.

31. *Medis*] put with an inaccuracy very common (cf. 2. 17) in the Roman poets for the Parthians who at this time inhabited the country which the Medes or Persians had once occupied, and who as the implacable foes of Rome would naturally rejoice to hear 'the din of the downfall of Italy.'

34. *Dauniae*] *Daunus* was a legendary king of *Apulia*, but the adjective is applied to the whole of *Italy*.

35. *non...nostro*] Notice the sound of these lines and the powerful effect produced by the repetition of the vowel *o*, and the combination '*or*.' The peculiar rhythm of l. 36 adds to the effect. The word *nostro* is emphatic.

37. *ne...retractes*] = 'lest you resume.'

*iocis*] i.e. such light themes as e.g. Ode 4.

38. *Ceae munera neniae*] 'a task which belongs to the *Cean* dirge.'

40. *leviore plectro*] 'with lighter quill,' i.e. in a style and on a subject that shall be less grave. The opposite phrase is *graviore plectro*, *Ovid Met.* 10. 150, or *maiore plectro*, *Od.* 4. 2. 33; *plectrum* (πλήκτρον) is 'the striking thing' from πλήσσω.

## ODE II.

'Gold, *Crispus*, lacks lustre unless it be used wisely and well; so used it can confer even lasting renown, as it shall do on *Proculus*. To hold the desires in subjection is to possess a wider empire than if you were lord of *Africa* and *Europe*. The very tendency to avarice must be eradicated, for, like dropsy, it grows by being indulged. True wisdom denies the name of happy to the greedy tyrant, and hails him alone a king who casts not even a lingering look on piles of gold.'

1. *nullus*] Horace wishes to say that as gold has no lustre when still in the mine, so *Crispus* can see no charm in wealth unless it is used.

*avaris*] The earth guards its wealth like a miser. The epithet is added as leading up to the attack on avarice which follows.

2. *inimice nisi*] These words go together. Grammatically they might go with *nullus color est*, but they would give no sense.

*lamnae*] *lamina* is any thin piece of metal; the word is here used contemptuously for precious metal in a useless un-



interesting shape, a mere piece of silver or gold. *lamna* is shortened or syncopated for *lamina*, cf. *puertia* for *pueritia*, and *surpuerat* for *surripuerat*.

3. *nisi...usu*] This phrase has two meanings, one literal, the other metaphorical: (1) all metals become dull by disuse, and bright by use; (2) wealth has no brilliancy unless employed.

5. *extento aevo*] does not mean 'through long ages' but 'his span of life being extended beyond the grave,' i.e. *Proculcius* by his noble deed shall win an immortality of fame, a life beyond life, as is made clear in ll. 7, 8. *aevum* is the Gk. αἰών (*alFón*), connected with *del*.

6. *notus animi*] *animi* is a simple gen. of quality; *Proculcius*, *vir animi paterni* is excellent Latin, and Horace puts *Proculcius notus animi paterni* as a short form of expression, meaning 'P. illustrious (as being a man) of fatherly affection....'

7. *metuente solvi*] 'on pinions that dread to flag,' or, 'droop.' For the construction cf. Virg. G. 1. 246, *Arctos Oceani metuentes aequore tingi*. *solvi* (like λύεσθαι) is used of that relaxation of nerve tension which is produced by any cause such as fatigue, sleep, cold, &c. Cf. Virg. Aen. 12. 951, *solvuntur frigore membra*.

9. *latius regnes...*] Note the indefinite use of the 2nd person singular, 'thou' meaning 'any one.' *spiritus* is here used, like the Gk. θυμός from θύω to breathe or blow fiercely (cf. 'typhoon'), for the fierce passionate part of our nature.

10. *quam...uni*] 'than if you were to unite (under your empire) Libya with distant Gades and either Carthaginian were to acknowledge your single sway.' The second clause illustrates and amplifies the first, '*iungas*' being explained by '*serviat uni*,' and '*uterque Poenus*' repeating the idea of Libya and Gades in a new form, referring to the Carthaginian settlements on either side of the straits, in Africa and Spain.

*remotis*] refers to the popular belief that the pillars of Hercules (τέρμνες Ἀτλαντικοί Eur. Hipp. 3) were the limits of the world.

13. *crescit indulgens sibi*] 'grows worse by indulging itself,' i.e. by indulging the thirst which accompanies it. 'The patient must abstain as much as possible from all drink.' Buchan.

15. *aquosus...*] 'the watery faintness from the pale frame.' Faintness and torpor accompany dropsy, and '*albus*' describes the pale flabby appearance of the patient.

18. *dissidens...*] 'virtue disagreeing with the mob separates from the ranks of the happy and teaches the people not to use words wrongly.' '*Virtus*' here stands for the opinion of all those who are wise and virtuous. In his use of '*beatus*' Horace has in mind not only its strict sense of 'happy' but its popular use as = 'wealthy'; curiously enough the English word 'wealth,' which originally meant 'general well-being' (as in the Litany 'in all time of our wealth'), has been confined to the special sense of well-being as regards worldly goods and gear.

*plebi...populum*] *plebs* from *pleo* (cf. *complere*, *plenus*) originally meant those who having no civic principles merely served to fill up the state: *populus* on the other hand comprises all members of the state. Here there seems little distinction between the words.

19. *falsis vocibus*] To call a rich man '*beatus*' was a misuse of the word. It was a similar misuse when the Greeks called the richer citizens *οἱ ἀριστοί*, 'the best.' Cf. Thuc. 3. 82.

21. *regnum deferens...uni...quisquis*] 'by conferring empire on him and him alone whosoever...'

*diadema*] The Romans had abolished kings, and consequently had no native word for a 'crown' (*corona* = a wreath), and had to borrow the foreign *διάδημα*.

22. *propriam*] Like '*tutum*' = 'sure,' 'abiding.' *proprius* is much stronger than *suus* and expresses that which is a permanent possession and not merely hired, borrowed, or held for a season. Horace wishes to express that the reward of virtue is a crown 'that fadeth not away.'

23. *quisquis...acervos*] 'whosoever views huge heaps of treasure (and passes by) without one backward glance.'

### ODE III.

'Cultivate, Delliuss, a calm and equable frame of mind, neither unduly elated in prosperity nor depressed in adversity. Enjoy the gifts of nature and of wealth: enjoy them, for all must soon be left behind: rich and poor alike we are hastening towards one common end, the bourne from which no traveller returns (*aeternum exilium*).'

The Ode is a poetical expression of the Epicurean doctrine 'Live while you live,' deeply touched with its profound sadness, the key-note of the whole being struck in the emphatic '*moriture*' of l. 4. Compare Eccl. xi. 7, 8, 'Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun: but if a man live many years and rejoice in them all; yet let him remember the days of darkness; for they shall be many. All that cometh is vanity.'

1. *rebus in arduis*] 'when life's path is steep,' Wickham.

2. *non secus*] 'and equally so.'

3. *insolenti*] 'unusual,' and so 'excessive,' 'extravagant': the epithet is emphatic; it is not all gaiety, but extravagant gaiety that is to be chastened by the thought of death.

4. *moriture*] The adj. in this striking position gives the reason for the advice that has been given. Cf. Od. 1. 23. 4—6,

*nec quidquam tibi prodest  
aerias tentasse domos animoque rotundum  
percurrisse polum morituro.*

5. *seu...seu...*] These clauses go strictly with *moriture*, 'since you must die all the same, whether...or...'

6. *in remotæ gramine*] 'on some retired lawn.'

8. *interiore nota Falerni*] 'with an inner brand of Falernian.' '*interiore*' because the oldest wine would be in the farthest corners of the cellar. '*nota*' because the *amphoræ* were branded with the names of the consuls of the year. Falernian, from the *Falernus ager* in Campania, was a noted vintage. Cf. 6. 19 and 11. 19.

9. *quo...quid*] 'to what purpose else...why...?' i.e. if we are not to enjoy them, why is nature so lavish of her beauties?

10. *consociare amanti*] Notice Horace's favourite construction of an infinitive even after verbs which do not usually take one; cf. too, immediately below, '*laborat trepidare*': the use here is analogous to the use of the infinitive after such verbs as *soleo*, and some editors take '*amanti*' as = *φιλοῦσι*, 'are wont to,' but this is an unnecessary weakening of the expression, 'love to intertwine a hospitable shade.'

11. *obliquo*] The channel winds and twists, and so the water in its eagerness to escape (*fugax*) has to hurry and bustle and struggle (*laborat trepidare*) to make its way at all. The six words *obliquo.....rivo* are a perfect specimen of Horace's power of concise, clear and accurate word-painting. For *trepido* see n. on 4. 23.

13. *nimum breves...*] 'the too short-lived flowers of the lovely rose.' For *breves* cf. Od. 1. 36. 16, *breve lilium*. Notice the pathos of the epithet thus introduced in an Ode on the short life of man. Cf.

'Gather ye rose-buds while ye may;  
Old Time is still a flying;  
And this same flower that smiles to-day,  
To-morrow will be dying.'

15. *res*] 'circumstances,' 'fortune.'

*sorum fila*] The Fates are represented as three sisters, Clotho (the spinner), Lachesis and Atropos, who sit and spin the thread of each human life: when they sever the thread the man dies. Cf. Milton, *Lycidas* 75,

'Comes the blind Fury with the abhorred shears  
And slits the thin-spun life.'

17. *cedes coemptis saltibus*] 'you add farm to farm but will quit them.' It is impossible to express the force of '*coemptis*' except by paraphrase. '*saltus*' are glades or stretches of pasture surrounded by woods and hills such as covered Calabria and Lucania.

*domo*] *domus* is used specially of a town mansion, *villa* of a country seat.

18. *flavus*] the stock epithet for the Tiber, cf. Od. 1. 2. 13, *flavum Tiberim*. It was so called because of the quantity of sand it carries down.

*lavit*] Horace does not use the form *lavare* in the Odes.

21. *divesne...*] The construction is *nil interest divesne (sis).....an...moreris*—'it makes no difference whether you are rich or.....lodge under the canopy of heaven,' and then in apposition to '*dives*' and '*pauper*,' and reserved till last for emphasis '*victima...Orci*'—'seeing that you are a victim of the unpitied grave.'

I have inserted the words 'seeing that you are' before 'victim' in translation for the sake of clearness, though to insert



explanatory words is generally a sign of mistranslation ; but in constructions like the present, Latin suffers from not possessing a present participle of the verb 'to be,' and is compelled to make clear the way a word is to be taken by assigning it a very marked position, as here : in English it is impossible to do so naturally. In Greek after *victima* we should have ὦν or ὦν ὄμωσ.

23. *sub divo*] *divus* or *dius* is an adj. obsolete except in this phrase and derived from a Sanskrit root DIV (whence *divus*, *dies*, Ζεὺς, Διός or Διφός, &c.), which indicates 'brightness.'

*morari*] *commorari* is the more usual word for staying in a place for a time, e.g. at an inn, but I think *morari* is here used in a similar sense : life is represented as a merely temporary sojourn.

25. *cogimur*] *cōgo*, from *coago* = 'to drive together.' Horace has probably the same idea in his mind as in Od. 1. 24. 18 (*nigro compulerit gregi*) of the dead being collected like a flock of sheep.

26. *versatur sors exitura*] The ancient method of drawing lots was by writing the names on pebbles, which were then cast into an urn which was shaken about (*versatur*) until one lot leapt out (*exire*). Hence in Gk. πάλος (a lot), from πάλλω 'to shake.'

*serius ocius*] 'sooner or later.'

28. *cumbae*] i.e. the well-known bark of Charon, described in Virg. Aen. 6. 410—415, and cf. Prop. 3. 18. 24, *scandenda est torvi publica cumba senis*.

#### ODE IV.

'Lest you be ashamed, Xanthias, of being in love with a slave-girl, let me tell you many a great hero has done the same,—Achilles, Ajax, Agamemnon. And then who knows but your auburn-haired Phyllis may have been a princess once? Be sure there was nothing disreputable about the mother of such a paragon, such a ——— nay, you may let me praise her without suspicion ; I am close on forty.'

The Ode is of course satirical throughout, and the style mock-heroic; Xanthias Phoceus is a name invented for the occasion, and, as he usually does in such cases, Horace selects a Greek name ( $\Phi\omega\kappa\epsilon\upsilon\varsigma$ =inhabitant of Phocis), cf. Od. 5. 20, *Cnidiusve Gyges*, and Od. 3. 12. 6, *Liparaei nitor Hebri*.

1. *sit pudori*] Cf. the phrases *esse honori, dedecori, voluptati, &c.* "It expresses a purpose (Dat. *Propositi*) in constructions which generally form the Complement of a Copulative Sentence," Public School Gram. § 129.

2. *Xanthia*]  $\Xi\alpha\nu\theta\acute{\iota}\alpha$ , voc. 1st Decl.

*insolentem*] 'arrogant though he was.' For the character of Achilles cf. Hor. A. P. 122,

*'Impiger, iracundus, inexorabilis, acer  
Iura neget sibi nata, nihil non arroget armis.'*

Achilles withdrew from the Greek army before Troy in anger because the captive Briseïs was assigned to Agamemnon and not to himself.

5. *movit Aiacem...*] Notice Horace's favourite method of connecting two stanzas by the repetition of an emphatic word near the end of one at the beginning of the next.

*Telamone natum*] The words are added to distinguish him from the other Ajax, the son of Oileus.

6. *captivae dominum*] These words, which are opposed to one another in sense, are brought closely together in order to make the contrast more vivid.

*Tecmessae*]  $\tau\acute{\epsilon}\kappa\mu\eta\sigma\sigma\alpha$ . "Before *gm, gn*, a vowel seems always to have become long by nature, as *tēgmen, āgnus*. In genuine Latin words not compounded the other mutes do not precede *m, n*. Thus the older writers, such as Plautus, wrote *dracūma* ( $\delta\rho\alpha\chi\mu\acute{\eta}$ ),...*cucūnus* ( $\kappa\acute{\upsilon}\kappa\nu\sigma$ )...*Tecūmessa*. The learned poets, copying the Greeks, did not object to *cycnus, Tēcnessa, &c.*" Public School Lat. Gram. § 218.

7. *arsit...virgine rapta*] *ardere*, 'to burn,' 'glow' (i.e. with the fire of love), is used here with an instrumental ablative of that which kindles the fire. It is intransitive and to be carefully distinguished from *urere*, 'to burn,' which is active. Translate 'was fired with love for a captive maiden.' The maiden was Cassandra daughter of Priam king of Troy.

9. *barbarae...*] This stanza amplifies the idea of '*medio in triumpho*,' and by dwelling on the details of Agamemnon's victory brings out more forcibly the contrast with his own subjugation by one of his own prisoners. The word *βάρβαρος* was applied by the Greeks to all foreigners: it is an imitative word signifying a person who *jabbers* or talks what is unintelligible, and originally only signified 'not Greek,' but subsequently, as the Greeks began to surpass their neighbours in civilisation, the secondary sense of 'uncivilised' which we attach to our word 'barbarous' began to accompany it.

10. *Thessalo victore*] abl. abs. The 'conqueror' is Achilles who led the Myrmidōnes from Thessaly.

*ademptus Hector*] 'the loss of Hector.' The Latin idiom has a considerable dislike to verbal nouns, and substitutes for a verbal noun followed by a genitive (e.g. *ademptio Hectoris*), a simple noun and a past participle passive in apposition (e.g. *ademptus Hector*). Cf. the phrase *ab Urbe condita*, 'from the foundation of the city,' *ante Christum natum*, 'before the birth of Christ,' and Livy, 21. 1. § 4, *angebant ingentis spiritus virum Sicilia Sardiniaque amissae*, 'the loss of Sicily and Sardinia.'

In *ademptus* from *adimo*, the *p* is added between *m* and *t*, to make the word more easy of pronunciation. It is almost impossible to pronounce *ademptus* several times without slipping in a *p* sound. Cf. *sumo sum-p-tum*, *como com-p-tum*.

11. *fessis*] After a ten years' struggle.

*leviora tolli*] Lit. 'lighter to be destroyed,' i.e. 'an easier prey.' *tollī*: Horace is fond of this epexegetic or complementary infinitive after adjectives. It is very common in Greek, e.g. *δεινὸς τλῆναι*. Its use is to limit or determine the exact sense of the adjective; a thing may be 'easy' in many ways, 'easy to knock down,' 'easy to set up,' but when the infinitive is added what was deficient in the adjective is *completed*, a full explanation (*ἐπεξήγησις*) is given.

12. *Pergama Grais*] V. note on l. 6. *Πέργαμος* in the sing. is feminine, in the plural *Πέργαμα* neuter. Such nouns are called Heteroclite from having a second form of declension (*ἑτέρα κλίσις*).

13. *nescias an*] Transl. 'you could not be sure (if you were to examine the question), Xanthias, whether the noble parents of your golden-haired Phyllis do not lend a lustre to their son-in-law.'

It is a more delicate way of saying 'you do not know (*nescis an*) whether her parents are not an honour to you.'

The irony is made more subtle by putting the subjunctive *nescias* which implies a suppressed protasis such as *si quaeras*.

15. *genus*] nom. case, supply *est*. '*iniquos*' from its position is emphatic and goes strictly with '*maeret*,' 'she mourns the cruelty of her household gods.'

*penates*] The gods of the stores (*penus*), which were naturally kept in the inmost part of the house; cf. the words *penetralia*, *penitus*, *penetro*.

17. *crede non illam*] Much stronger and more pointed than *ne crede illam*. 'Be sure that she at any rate has not been wooed by you from among the base rabble.' The *non* is placed immediately before *illam* to show that however possible such a supposition might have been in an ordinary case, in *her* case it is absolutely inadmissible. Notice the effect of *illam* and *tibi* in juxtaposition.

*scelesta*] Doubtless Xanthias belonged to the ranks of those gilded youths who concisely designate all the rest of the world (*plebs*= 'those who merely fill up') as 'cads' (*scelesti*). His own phrase is ironically turned upon himself. For the application of epithets implying moral qualities to various classes of society cf. such words as *οἱ ἀριστοί*, *optimates*, aristocracy, *οἱ φαῦλοι*, *οἱ κακοί*, &c. Cf. 2. 19, and note.

21. *teretesque suras*] 'shapely ankles. *teres*, from *tero*, Gk. *τρίβω*, 'to rub, polish, finish,' denotes, says Munro (Lucr. 1. 35), 'that the thing to which it is joined is of the proper shape,' e.g. *cervix teres*; *tunica teres*=a tunic of even fineness; *oratio teres*=a style of speaking that is polished and finished.

22. *integer*] from *in* and *tango* (*tetigi*), indicates that which is free from all taint or blemish, or which is complete and whole. 'I praise, myself heart-whole...'

*fuge suspicari*] The complementary or prolative infinitive (see Pub. Sch. Lat. Gram. § 142)—'avoid suspecting one whose age has been only too eager to conclude its eighth lustre.' See n. on l. 11, '*leviora tolli*.'

23. *octavum claudere lustrum*] Horace was born Dec. 8, B.C. 65. *lustrum* (from *luo*) means the expiatory sacrifice performed by the censors at the end of every fifth year after



taking the census; hence *lustrum* is put for 'a space of five years.' The technical phrase *condere lustrum* which was used of the censors is judiciously varied by Horace.

**trepidavit]** A favourite word with Horace, used 3. 12, of a stream hurrying down its bed. It expresses eager, excited, quivering (cf. *tremo*) motion. Verbs expressive of eager desire naturally take an infinitive after them, cf. *fuge* = 'be eager to avoid.' Cf. too, 11. 4.

The exact value of the two concluding lines in fixing the date of the Ode, of which the commentators make much, I leave the judicious reader to determine, but cf. Dickens, Sketches by Boz, 'Mr Augustus Minns was a bachelor of about forty as *he* said—of about eight and forty as his friends said.'

## ODE V.

'Lalage is too young yet for the trials and troubles of love: her delight is still in childish frolics. Why covet the unripe grape? Wait awhile and she will seek you of herself, and be dearer to you than ever was Pholoë, or Chloris, or Gyges.'

1. **ferre iugum valet]** The nom. to *valet* is *Lalage*, or *iuvenca* to be extracted from *iuvencae* in l. 6. The application of the term *iuvenca* to a young girl, though frequent in ancient poetry, is not in accord with modern taste. The metaphor is kept up throughout the first eight lines, and is repeated in ll. 15, 16. Cf. *δάμαλις* and *πόρτις* in Gk.

2. **munia comparis aequare]** 'match the labours of a mate or yoke-fellow,' i. e. draw even with one in the plough.

5. **circa est]** lit. 'is around' = 'is occupied with.' *εἶναι περὶ τι* is very common in Gk. = 'to be engaged about anything.'

6. **nunc...nunc]** 'at one time.....at another.'

8. **salicto]** from *salix* = 'a willow, or osier-bed.' '*prae-gestientis*' is a very strong word; *gestire* (from *gestus*) 'to use passionate gestures' is in itself a very emphatic word for 'desiring,' and *prae* in the sense of 'exceedingly' makes it more

so. Horace wishes to express how she is given up heart and soul to her gambols without one thought of love or anything else.

10. iam...colore] 'soon shall you see (*tibi*) many-coloured autumn, re-tinging (lit. marking differently) the now pale clusters with a purple hue.' '*lividus*' is the colour of flesh that has been bruised, or of people who are bilious. '*varius*' probably refers to the fact that all fruits begin to change colour in autumn: from its position between *distinguet* and *colore* it is probably meant to be taken with both.

13. currit...aetas] 'her time of life, now so wild, hastens along.' '*ferox*' keeps up the metaphor of '*nondum subacta ceruice*'; she is still too young to be broken in, wild, untamed.

14. dempserit, apponet] The bodily frame naturally increases in strength up to a certain age (say forty or forty-five in a healthy man), after which strength and activity gradually decrease. Hence it is very common to speak of the years up to this period as 'gained' or 'added' (*apponere*), and those which follow as 'lost' or 'subtracted' (*demere*). Cf. A. P. 175,

*multa ferunt anni venientes commoda secum,  
multa recedentes adimunt.*

Horace says that the lover (who is possibly himself, and at any rate not young) must consider that each year that passes, though a loss to himself, yet brings ample compensation in the additional charms it confers on Lalage.

15. proterva fronte] Lalage is again spoken of as a '*iuvenca*.'

17. dilecta...] The construction is *dilecta* (*a te, tantum*) *quantum non Pholoë fugax* (*dilecta fuit*), 'beloved as much as was never coquettish Pholoë.'

19. ut pura.....mari] 'as the cloudless moon is reflected in the nightly ocean.'

22. mire...vultu] 'the difference (i.e. between Gyges and a girl) hard to detect by reason of his flowing locks and half-girlish face would marvellously deceive even shrewd strangers.' '*discrimen*' = 'that which makes a distinction,' from *dis* and *cerno*, 'to distinguish' (cf. Gk. *κρίνω*); hence the word is frequently used for 'a critical moment'—a moment which makes all the difference as to the result.

## ODE VI.

'You, Septimius, would, I know, go to the end of the world with me if it were necessary; my prayer however is that we may spend the close of our life together at Tibur, or, failing that, at genial Tarentum. That is my favourite spot; there amid poetry and friendship (cf. note on *vatis amici*) shall life's weary journey end, and your hot tears bedew my funeral urn.'

This Ode was probably written when Augustus was in Spain (cf. allusion to Cantabri) either during severe illness or under the strong expectation of an early death. Horace says that if he could look forward to old age he would prefer no place to Tibur, but hints that he will not live long, in the words *si prohibent* (not *prohibeant* or *prohibebunt*).

Septimius is very possibly the same man to whom Horace gave a letter of introduction to Tiberius, v. Epist. 1. 9.

1. Gades] For Cadiz put for the extremity of the universe cf. 2. 11, *remotis Gadibus* and note. So Pind. Nem. 4. 69, Γαδείρων τὸ πρὸς ζόφον οὐ πέρατον, 'what lies beyond Gades towards the darkness cannot be traversed.' The Atlantic was totally unexplored and unknown to the ancients, as indeed it remained up to the time of Columbus. (He sailed for America, Aug. 3, 1492.) Of some islands off the W. coast of Africa they did indeed know, but they were only known as the 'Islands of the Blessed,' 'of the Hesperides,' or by other equally mythical names.

aditure] 'thou who wouldst go,' i.e. should necessity arise. Usually the two phrases 'you will go,' and 'you are willing to go,' have a very different sense, but in this use of the future participle both senses seem to be combined.

2. iuga ferre] A metaphor from breaking in oxen, but which also refers to the custom of making a conquered enemy 'pass under the yoke' (*sub iugum mittere*).

3. barbaras Syrtes] The epithet alludes partly to the barbarous character of the inhabitants, partly to the dangerous character of the coast itself. Cf. Od. 1. 22. 5, *Syrtes acuosas*.

5. **Argeo colono]** *Argēo* is a representation of 'Ἀργεῖω in Latin letters, long 'e' answering to 'ει.' Tiburtus, son of Catilus, is said to have come with Evander from Greece. 'colono' is what Kennedy calls a 'Recipient Dative, instead of an Ablative of the Agent,' but it is only used after the past part. pass. or after gerundives. Cf. below '*Laconi Phalantho*.'

7. **sit modus...**] Martin gives the general sense:

'O may it be the final bourne

To one with war and travel worn.'

The genitives go both with '*modus*' (= 'a limit') and with '*lassus*,' for which latter cf. Virg. Aen. 1. 178, *fessi rerum*, the gen. seeming to be dependent on the sense of 'having had enough of' which the word contains; it is an extension of the use of the Partitive Genitive.

10. **pellitis ovibus Galaesi]** The Galaesus was a river near Tarentum: its rich pastures supported a choice breed of sheep, whose wool was so valuable that they were 'covered with skins' (*pellitae*) to protect it from injury.

11. **regnata Phalantho]** 'ruled over by Phalanthus.' *regnare* = 'to reign,' an intransitive verb, ought not to have a passive, but for convenience sake (and probably to avoid the ambiguous participle of *rego*, '*rectus*') the past part. is allowed to be used passively. Cf. Virg. Aen. 6. 794, *regnata Saturno*.

13. **ille...ille (l. 21)...ibi (l. 22)]** These are the guiding words to be carefully noticed.

14. **angulus terrarum]** 'corner of the world.' '*terrarum*' is used in exactly the same manner as in the phrase *orbis terrarum*. By the word '*angulus*' Horace does not so much wish to imply that Tarentum was in a 'corner of the world' as that it was a snug nook for retirement. The last syllable in '*ridet*' is lengthened because the accent of the verse falls on it. Cf. 13. 16 *timēt aliunde*. '*ridet mihi*,' lit. 'smiles to me,' = takes my fancy.

**non Hymetto mella decedunt]** 'the honey does not give way before *that* of Hymettus.' Neither Latin nor Greek have a use of the pronoun similar to the word 'that' in the above sentence: they are therefore obliged either to say 'the honey does not give way before *the* honey of Hymettus,' or to take a short cut (*compendium*, whence the phrase '*comparatio compendiaria*' applied to this idiom) and avoid such round-about method by saying 'honey does not give way before Hymettus.' So below '*baca Venafro*' and Hom. Il. 17. 51, *καὶ Χαλκιδέσσιν*

ῥομαῖαι 'locks like those of the Graces.' Cf. also 14. 28, *mero... pontificum potiore cenis*.

15. *decedere* is used of one who quits the footpath to make way for another, hence = 'to yield to.' Probably however here, considering the use of the word '*certat*' immediately after, the notion is rather of a vanquished competitor quitting the arena.

16. *baca*] 'the berry,' *par excellence*, i.e. the berry of the olive.

18. *Iuppiter*] i.e. the god of the atmosphere. *Iuppiter* = *Diu-pater*, 'the father of brightness,' i.e. of the sky, *Diu* being from the Sanskrit root *div* (whence *divus*, *dies*, *Zeus*, *Διὸς* or *Διφῶς* &c.) which indicates brightness. Cf. too *Diespiter*, *Od.* 1. 34. 5 and *Od.* 3. 2. 29.

21. *te mecum*] The two words are side by side, even as the two friends were to be.

*et beatae arces*] These words complete and specialize the words '*ille locus*': *arces* refers to the hilly character of the district and *beatae* to its fertility.

22. *calentem*] i.e. when the ashes were being removed from the pyre to the urn. It was customary to sprinkle them with perfumes and wine: the poet naturally prefers 'the homage of a tear.' Notice '*tu*' emphatic.

23. *debita*] not 'due by custom,' for custom ordained the sprinkling with perfumes, but 'due to our friendship.'

24. *vatis amici*] These words are both emphatic and refer to Horace's long friendship with Septimius, a friendship made the more sacred by their love of poetry.

## ODE VII.

'Pompeius, with whom I once saw service under Brutus, with whom I have often joined in revelry, who has thus restored you to your civil rights? How I remember being in the rout of Philippi with you, when I ran away so ingloriously and Mercury spirited me away safe home, while you were sucked back into the tempest and tumult of the war! Come, offer a sacrifice to Juppiter for your return, and then we will hold a reckless revel beneath the laurels here. On such a day I should scorn to be sober.'



1. *saepe*] i.e. during the two years before the battle of Philippi (42 B.C.).

*tempus in ultimum deducte*] 'led down into uttermost peril.' There seems a play on words in *deducte...ducē*. '*tempus*' here means 'a special' or 'critical period of time'; the notion of 'peril' attaches to it from the adjective '*ultimum*,' which implies danger. Cf. Cic. Phil. 5. 17. 46, *tempore summo reipublicae* = 'at an extreme crisis of the commonwealth.'

3. *redonavit Quiritem*] 'given thee back a full citizen.' After Philippi a large proportion of the republican party were pardoned by Octavian, Horace among them: Pompeius, however, seems still to have remained in arms with the relics of the beaten faction; possibly he joined his namesake, Sex. Pompeius, whose piratical career only ended in B.C. 35. Anyhow he had only just been amnestied.

*Quiris* signifies a Roman citizen in full possession of his civil rights, or, according to the legal phrase, *capite non deminutus*. Hence in public documents the phrase, *populus Romanus Quiritium*, and among the jurists, *ius Quiritium*. The word was only applied to Roman citizens in a civil capacity, never to soldiers; hence the point of Caesar's beginning a speech to the mutinous 10th legion with the word *Quirites*.

5. *sodaliū*] used of 'comrades in enjoyment' in connection with the lines which follow.

6. *morantem...fregi*] 'I have often with (the aid of) wine defeated a wearisome day.'

Wickham explains '*fregi*' of 'breaking the continuity of business hours,' comparing Od. 1. 1. 2, *partem solido demere de die*, but the interpretation seems forced and gives no sense to '*morantem*.' Orelli simply says '*fregi, breviorē reddidi*,' which lacks clearness. *Frangere*, however, is very common in the sense of 'to crush,' 'defeat,' 'break the back of,' and so taken it gives admirable sense: the day threatened to be dull, wearisome and tedious, but Horace had a remedy quite strong enough to defeat its threats and make it move along very fast and pleasantly.

7. *coronatus...*] lit. 'garlanded as to my locks glistening with Syrian unguent,' i.e. wearing a garland on my locks, &c. *Malobathrum* is a corruption of the Indian name for a plant from which unguent was extracted. It is called 'Syrian' because nearly all Indian products were brought to the sea-coast through Syria, and bought by Roman merchants in Syria, so that all such merchandise is indiscriminately called 'Syrian.' Cf. 11. 16, *Assyriaque nardo*.

9. **Philippos et celerem fugam]** A good instance of Hendiadys (ἐν διὰ δυοῖν), = 'Philippi's hurried rout.' For a description of it cf. 1. 16—20 and notes.

10. **sensi]** a favourite word of Horace, meaning 'to feel to one's cost,' 'to feel anything painful.' Cf. Od. 4. 4. 25, *sensere*, of the conquered tribes 'feeling to their cost' the power of Rome. So Od. 3. 27. 22, *sentiant motus*, of those at sea.

**relicta non bene parmula]** Horace always speaks of his short military career as of something he can look back upon as too curiously absurd to be talked of gravely; that he is half jesting is clear here, as Wickham well observes, from the ironical use of the diminutive *parmula*, 'my poor shield.' *non bene* is also used in jest = 'not over bravely': in serious writing *non bene* would = 'most disgracefully,' according to the well-known rhetorical figure *litotes* (λίτωσης, a making smooth), by which, when you wish to leave the impression that a man is, say, 'most deserving,' you speak of him as 'not undeserving.'

Horace is probably induced to tell this tale against himself by the fact that he is imitating the example of Alcaeus, Archilochus, and Anacreon.

For the disgrace of throwing away the shield cf. the use of the word *ρίψασπις* and the Spartan mother's advice to her son, 'Return either with your shield or upon it.'

11. **cum...mento]** The description in these lines is of course sober earnest, all the more telling preceded and followed as it is by ironical jesting.

**minaces...]** 'those but late so threatening touched with their chin the disgraceful dust.' The *solum* is called *turpe*, because when they 'bit the dust' they were defeated, and to a certain extent all defeat is disgraceful.

13. **sed me]** Wickham well points out the strong opposition to '*tecum*.' Note too the emphatic position of the two words at the beginning of two stanzas.

**Mercurius celer]** Mercury was not only the speedy messenger (*celer*) of heaven, but the inventor of speech (cf. Acts xiv. 12 'they called...Paul Mercurius because he was the chief speaker') and therefore the patron of poets. Cf. 17. 29.

14. **denso aere]** 'in a thick cloud.' So in Hom. ἥρι πολλῇ. *aer* from being constantly opposed to *aether*, the pure upper air (so too in Greek ἀήρ and αἰθήρ), was frequently used as = 'cloud,' 'mist.'

Horace is here satirizing Homer, who represents his divinities as rescuing a defeated hero by this somewhat unfair device whenever convenient, e.g. Il. 3. 380. Orelli's note '*mera est φαντασία*' is hardly more necessary than the 'This is sarcasm' of Artemus Ward.

15. *resorbens*] 'sucking back.' The metaphor is from a shipwreck: the breakers had cast Horace safe upon the shore; a back eddy had sucked his friend back amid 'the raging surf' (*freta aestuosa*).

17. *ergo*] i.e. since after so many dangers you are safe at home.

*obligatam redde*] 'duly offer the banquet as you are bound.'

*reddo* is frequently not 'to give back,' but 'to give what is due'; but in fact the two senses are but one: Pompeius had doubtless bound himself by a vow (*voto se obligare*) to offer a feast to Jove, and so when he 'duly offered' it, he was but 'giving back' to the god what the god had given him.

'*obligatam*' = lit. 'that is bound on you,' i.e. to which you are bound: the word is a technical one with regard to religious obligations, e.g. C. Leg. 2. 16. 41, *voti sponsio quâ obligamur deo*, cf. too the possible derivation of *religio* from *religare*.

21. *oblivioso*...] Here Horace represents the feast to which he invites his friend as actually realized, and himself as urging on the attendants to their various duties.

'*oblivioso*,' 'that brings forgetfulness,' i.e. of care, cf. *Liber, Lyaeus*. It is the *ὄλινον λαθικηδέα* of Alcaeus.

*levia*] Notice the quantity of the 'e.' It is the same word as the Greek *λεῖος* or *λεῖφος*, whereas *lēvis* = *legvis*, the Greek *ἐλαχύς*.

23. *conchis*] Shells, or vessels made to imitate shells were used to contain unguents. So Martial 3. 82. 27 speaks of a *murex aureus* as used for this purpose.

*quis...myrto*] 'whose task is it speedily to fashion garlands with pliant parsley or with myrtle?' *propero*, 'to hasten,' is intransitive, but is frequently used transitively in the secondary sense of 'to make hastily'; *deproperare* has the additional meaning of 'completing.' *apium* was used both by the Greeks (e.g. in the garland given as a prize at the Nemean games) and Romans for chaplets, cf. Virg. E. 6. 68, *floribus atque apio crines ornatus amaro*. For '*udo*' cf. Theocr. 7. 69, *πολυγνάμπτω τε σελίνῳ*, 'with easily bent parsley.'



25. *quem...bibendi?*] 'whom shall Venus declare lord of the revel?' At feasts a president was chosen by lot (*magister* or *arbiter bibendi*, *συνποσιταρχος*, *ἀρχιτρικλινος*, St John ii. 9, 'master of the feast'). *Tesserae*, 'dice,' were used for this purpose, or *tali*, 'knuckle-bones'; these had four marked sides, and the highest throw was when they all came up differently; it was called *iactus Veneris* (here called '*Venus*'), the lowest being called *canis*. Cf. Od. 1. 4. 18, *nec regna vini sortiēre talis*.

27. *Edonis*] The Edoni were a Thracian people near the Strymon. The Thracians were notorious for their frantic worship of Bacchus or Dionysus. Cf. Od. 1. 27. 1.

28. *furere*] lit. 'to be mad,' = 'to hold furious revel.' So too Od. 3. 19. 18, *insanire*.

## ODE VIII.

An Ode to Barine, fair, fickle and forsworn.

1. *ulla...unquam*] 'had any punishment, Barine, for faith forsworn ever marred your beauty.' The ancients believed that the gods specially punished perjury by the infliction of some personal disfigurement. Orelli aptly quotes Ov. Am. 3. 3. 1,

*esse deos, i, crede; fidem iurata fefellit:  
et facies illi, quae fuit ante, manet.*

*ius peieratum*] *ius* is never used by itself for 'an oath,' but from the analogy of its use in the word *iusiurandum* Horace has invented this phrase, which is at once so clear and effective that it is a distinct addition to the Latin language. For a similar instance of oxymoron, cf. Tennyson,

'His honour rooted in dishonour stood,  
And faith unfaithful kept him falsely true.'

3. *nigro uno*] Both these adjectives go with both *dente* and *ungui*; *uno* is emphatic, 'one single.'

5. *crederem*] Notice the marked contrast between the long protasis, and the emphatic monosyllabic apodosis. Had I, he means to say, one atom of hope that you might possibly keep your word, then I would, spite of everything, then and there, unreasonably and unhesitatingly believe.

tu] emphatic.

obligasti] See note on 7. 17. '*simul*'=*simul ac*, 'as soon as.'

6. caput] It was customary to 'swear by the head' (cf. St Matt. v. 36), i.e. invoking a curse on the head if the oath were broken: hence Horace's selection of the word here. But he is not uninfluenced by the recollection how very charming was that same 'perjured head,' 'wreathed' though it was 'with broken vows' (*voctis obligatum*).

enitescis...cura] 'you shine forth in still more radiant beauty, and advance the cynosure of all our youth.'

'*enitescis*' and '*prodis*' are admirably used of Barine's soft and dazzling beauty as she appears: they are words that might be used of the rising moon as she 'unveils her peerless light'; in fact they almost suggest the comparison.

9. expedit] very emphatic. Not only does perjury do you no harm but it absolutely 'suits you!'

10. fallere] 'to deceive,' or 'cheat,' i.e. 'to swear falsely by.' Cf. Virg. Aen. 6. 324, *di cuius iurare timent et fallere numen*. Cf. too the common phrase *fidem fallere* = 'to break a pledge.'

et toto...carentes] Notice how Horace heaps together words of weight and solemnity to express the awfulness of the oaths Barine had broken.

13. hoc] i.e. the fact of your perjury. Notice the climax of thought, not only does Barine not suffer for her perjury, but it absolutely does her good, nay the deities even smile approbation of it.

inquam] Just as we insert 'I assure you' parenthetically when we think what we are saying may appear incredible.

15. ardentes] Burning arrows were frequently used in war: Cupid's are so called, because where they hit they kindle 'the fire' of love. Cupid sharpening his arrows is a favourite subject on antique gems.

17. adde, quod]=*accedit quod*, though somewhat more poetical; 'then too there is the fact that.' This seems better than to make '*Barine*' the vocative to be understood with '*adde*.'

*pubes crescit, servitus crescit*] Notice how Horace by simply putting these two statements side by side expresses the completeness of Barine's empire: to say 'new youths are growing up,' is identical with saying 'you have new slaves growing up,' the two phrases are interchangeable.

21. *te...*] Barine was the dread of three classes, timid mothers, thrifty fathers, and anxious brides.

For '*iuvencis*' see Intr. to Ode 5. It is used here half satirically where you might expect such a word as 'darling.'

23. *tua aura*] 'the breath of your love.'

## ODE IX.

'Rain, storm, frost do not last for ever, but your grief, Valgius, for Mystes seems eternal. And yet, bethink you, even Nestor ceased to lament his son, nor did his sisters bewail Troilus for ever. Cease then these womanly tears, and let us find relief for our private sorrows in singing of the glorious exploits of Augustus.'

The date of the Ode may be approximately determined from the references in the last two stanzas. Augustus went to the East, B.C. 21, and in B.C. 20 sent an expedition into Armenia under Tiberius and recovered from the Parthians the standards lost by Crassus at Carrhae, receiving the personal submission of Phraates (cf. Epist. 1. 12. 27). Moreover Horace clearly has in mind the lines of Virgil, G. 3. 30,

*Addam urbes Asiae domitas, pulsumque Niphaten,  
Fidentemque fuga Parthum versisque sagittis,  
Et duo rapta manu diverso ex hoste tropaea.*

Now although Virgil wrote the Georgics B.C. 37—30, there is little doubt that he subsequently revised them, and that these lines were added to them shortly before his death in B.C. 19.

C. Valgius Rufus was himself a poet, but is only known to us from his being one of the small poetic circle that gathered round Maecenas. Cf. Sat. 1. 10. 82,

*Plotius et Varius, Maecenas Virgiliusque  
Valgius et probet haec Octavius.*

1. *hispidos*] 'shaggy,' i.e. 'rough,' 'disordered,' representing the effect of continuous wet weather on the fields.

2. *Caspium*] Notice very carefully Horace's fondness for specializing general words such as 'sea,' 'shore,' and the like, by giving to each 'a local habitation and a name': the effect is to give definiteness and reality. Cf. '*Armeniis*,' '*Aquilonibus*,' '*Gargani*.'

3. *inaequales*] either 'uneven,' 'gusty,' or 'that make uneven' (cf. *hispidos*), the latter sense being supported by Horace's application of the adjective (Epist. 1. 1. 94) to a bad hair-cutter, *curatus inaequali tonsore capillos*.

5. *stat*] 'is stiff,' referring to the rigidity of ice. Cf. Od. 1. 9. 3, *geluque flumina constiterint acuto*.

*iners*] 'lifeless. So Od. 4. 7. 12, *bruma recurrit iners*. The epithet is used partly with reference to the general notion of torpor and absence of vitality which is always associated with extreme cold, but also because frost stops all outdoor work. Cf. too Od. 1. 22. 17, *pigris campis* of the Arctic regions.

7. *laborant*] 'strain beneath the north winds.' The word refers to the groaning and creaking of the timber as if in pain. Cf. Od. 1. 9. 3, *silvae laborantes* of the snow-laden branches.

8. *viduantur*] 'are widowed of,' i.e. 'are despoiled of.'

Notice how throughout these two stanzas Horace has selected illustrations from nature which admirably fall in with the idea of grief, 'rain,' 'disorder,' 'storms,' 'lifelessness,' 'winds,' 'groans,' 'desolation.'

9. *tu*] 'but you.' The adversative force is brought out in the Latin by the prominent position of the '*tu*.'

*urges flebilibus modis*] 'pursue unweariedly with mournful measures.'

*urgere* is a favourite word with Horace. Cf. 10. 2 and 18. 20. It here indicates that Valgius will not let the subject of Mystes' loss go; he is 'continually pursuing' it.

10. *Mysten*] The name is Greek (*μύστης*=initiated). Probably he was a favourite Greek slave (such a one as the *anagnostes* or reader, whom Cicero laments, ad Att. 1. 12); the name is found in inscriptions applied to slaves.

*Vespero*] From *Vesperus* the evening star personified, the usual term being *Hesperus*. Both words are identical with the

Greek ἔσπερος, what is the rough breathing in Greek appearing in Latin as either 'h' or 'v.' The same star when it appears in the morning is called 'Lucifer' and Φωσφόρος. Cf. Tennyson, In Mem. c. 120,

'Sweet Hesper-Phosphor, double name  
For what is one.'

12. *rapidum*] Here used not as a merely ornate epithet, but in close connection with '*fugiente*.' Lucifer flies before the Sun when he comes forth as a giant 'to run his course.'

13. *ter aevo functus*] 'who had passed through three generations.' The phrase must not be pressed too closely. *aevum* appears to mean a space of about 30 years, 'a generation.' Men may on the average be said to have children at about the age of 30 (one generation), grandchildren (the second generation) at 60, and great-grandchildren (the third generation) at 90. Hence a man of 90 may be fairly said to have passed through three generations. Anyhow Horace is only copying Homer's celebrated description of Nestor, Il. 1. 250,

ἦδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων  
Ἐφθίλατο.....μετὰ δὲ τριτάτοισιν ἄνασσε.

*amabilem*] 'though so loveable,' so below '*impubem*' = 'though cut off in the flower of his youth.'

16. *Phrygiae sorores*] i.e. Cassandra, Polyxena, &c. 'Phrygian' is put for 'Trojan.' The historical Phrygia would not include Troy.

17. *semper*] Notice the emphatic position. Horace has been dwelling all through not on the folly of sorrow but of ceaseless sorrow. Cf. '*semper*,' l. 1; '*usque*,' l. 4; '*menses per omnes*,' l. 6; '*semper*,' l. 9; '*tandem*,' l. 18.

*desine mollium querellarum*] 'cease these womanly laments.' *Desine* is allowed to take a genitive on the analogy of Greek words, such as λήγειν, παύεσθαι, &c. So Od. 3. 27. 69, *abstineto irarum*. The rule for the spelling of words like *querella* is, that if the antepenultimate is short, the 'l' is doubled; if long, left single; so *loquella*, but *suadela*, *tutela*, see Munro, Lucr. 1. 39 n.

19. *tropaea*] See Introduction. *Tropaeum* = τροπαῖον, a memorial set up by the victors at the spot where the enemy's line was broken or turned back (τρέπω).

20. *rigidum Niphaten*] 'frozen Niphates,' a mountain of Armenia. Later writers speak of it as a river, probably



from its connection here with *Medum flumen* and the epithet *pulsus* applied to it by Virgil.

21. *Medumque flumen...vertices*] Notice the change of construction to the accusative and infinitive; 'and that the Persian stream (i.e. the Euphrates)...rolls its eddying waves less proudly and the Geloni within fixed limits career over their narrowed plains.'

For *Medus* referring to the Parthians see n. on l. 31. The same event is alluded to by Virgil in similar terms, *Aen.* 8. 726, *Euphrates ibat iam mollior undis.*

For the phrase '*minores volvere vertices*' cf. R. C. Trench, *The Alma*:

'Alma roll thy waters proudly  
Proudly roll them to the sea.'

23. *Gelonos*] The Geloni were a nomad tribe of Scythians who roamed over the wide steppes (*campis*) by the Tanais or Don, and doubtless made frequent raids on horseback (*equitare*) into Roman territory.

## ODE X.

An Ode to Licinius on the virtue of moderation, as the true lesson to be derived from philosophy and experience (see n. on line 5). It is too simple to need an epitome.

1. *rectius*] The adj. *rectus* is used by the writers on moral philosophy as almost equivalent to *honestus*, i.e. 'that which is in accordance with the moral standard' (*regula*, from *rego*), 'what is morally right.' *Rectum* is used as a noun in Latin as a translation of the Stoic word *κατ'ῥῆσιν* = 'a morally right act performed with a knowledge that it is so.'

The whole Ode is a good instance of Horace's happy power of combining the lessons of philosophy with those of practical common sense and experience. For other philosophical terms in it cf. '*auream*,' '*mediocritatem*,' '*sobrius*,' '*bene praeparatum pectus*' and '*sapienter*.'

*altum urgendo*] For *urgere* cf. n. on 9. 9: 'by ever strenuously making for the deep (i.e. open) sea.'

3. *nimum...iniquum*] 'by too closely hugging the dangerous shore.' To keep too close in shore involves risks from breakers, rocks, &c. The excess of caution or 'boldness' is equally unwise. Cf. n. on next line.

5. *auream mediocritatem*] 'the golden mean.' The term 'golden' is used exactly as we talk of 'a golden rule.' Cf. too for this metaphorical use the phrase *aurea aetas*, and Od. 1. 5. 9, *qui nunc te fruitur credulus aurea*.

*mediocritas* is an attempt of Horace to reproduce in Latin the Gk. τὸ μέσον, τὸ μέτριον.

*mediocritas* is defined by Cic. de Off. 1. 25 as *illa mediocritas, quae est inter nimium et parum*.

6. *diligit tutus*] 'securely chooses.' Orelli places the comma after *diligit*, but the natural division of the verse is against this, and it destroys the careful and rhythmical balance of the two clauses

*caret obsoleti sordibus tecti,  
caret invidenda sobrius aula.*

*caret...*] 'avoids the squalor of a tumble-down dwelling, avoids too in his temperance the envy that a palace excites.' As in stanza 1 Horace has depicted courage as a mean between two extremes, so here he depicts 'temperance' as a mean equally removed from (*caret...caret*) squalor and extravagance. The term '*sobrius*' is undoubtedly used with reference to the Greek σώφρων, with which it is probably identical.

For *invidendus*, = 'that is to be envied,' cf. Od. 3. 1. 45, *invidendis postibus*.

9. *saepius*] 'more frequently,' i.e. than smaller pines. The point of the stanza will be at once made clear by noticing that the emphatic words are '*ingens*,' '*celsae*' and '*summos*.'

13. *infestis, secundis*] Datives, 'Hopes for adversity, fears for prosperity, the opposite lot.' Cf. Sall. Cat. 40. 2. 3, *quem exitum tantis malis sperarent?*

*metuit*] used not of cowardly fear, but of a just and reasonable fear, which begets prudence, temperance and the like.

14. *alteram sortem*] 'the opposite lot.'

*bene praeparatum*] i.e. by the precepts of philosophy. So Seneca de Vita Beata 8, *sapiens in utrumque paratus artifex vitae*. Horace is here inculcating a virtue for which we have no special name, but which is equally removed from foolish over-confidence and unreasonable despondency.

16. *Iuppiter*] Here in his capacity as god of the atmosphere. Cf. n. on 3. 23, *sub divo*. *Iuppiter* = diu-pater (Zeus

πατήρ), 'the father of the bright sky.' Cf. *Diespiter*, Od. 1. 34. 5.

*idem*] 'but yet he also.' *idem* gets this adversative sense, because it heightens and intensifies the contrast when you say that two opposite actions are done by the *same* person. Cf. l. 22, and *sed idem*, 19. 27.

17. *si male nunc*] i.e. *si male est nunc*; κακῶς ἔχει. Cf. Od. 3. 16. 43, *bene est*.

*olim*] 'some day.' *olim* is an adverb of time, derived from *olle*, the old form of *ille*, and as *ille* signifies 'the man there, not here,' so *olim* signifies 'at some time there, not here,' i.e. at some time past or future, but not present. It is perfectly indefinite: Virgil uses *cum olim*, or *olim cum* simply for 'when-ever.'

18. *quondam*] rare in this sense of 'sometimes.'

*cithara...musam*] 'wakes with the lyre his (previously) silent muse.' For the metaphor in '*suscitat*,' cf. Gray, Progress of Poesy, 'Awake, Aeolian lyre awake.'

19. *arcum tendit Apollo*] 'stretches his bow,' i.e. keeps it strung. Cf. Od. 3. 4. 60—65.

21. *rebus angustis*] 'in straitened circumstances.' Abl. Abs.

22. *appare*] 'shew thyself.' *apparere* is here used not in the sense of 'to appear,' as opposed to 'to be in reality,' but as the Gk. φαίνεσθαι is often used = 'to shew,' or 'display oneself' in any character.

*sapienter idem*] 'you will yet if you are wise.' *sapiens* is the technical word used by the Stoics for 'the ideal wise man,' 'the perfect philosopher,' hence *sapiens* often = 'a philosopher.'

23. *contrahes*] 'you will take in,' i.e. make smaller. For the metaphor from sailing, cf. stanza 1. The Gk. phrase is ὑποστέλλειν τὰ ἱστία.

*nimum secundo*] 'too favourable.' Excessive prosperity was always held by the ancients to be fraught with danger. Cf. the general belief in 'Nemesis,' and our own Litany, 'in all time of our wealth...good Lord, deliver us.'

'*secundo*' (from *sequi*), = 'following,' is accurately used of a wind right astern.



## ODE XI.

‘Cease, Hirpinus, from your cares about wars and wealth :  
 “we need but little here below, nor need that little long.”  
 Fading flowers and waning moons warn us against the wearisome uselessness of endless calculations. Come and be happy while you may.’

For the whole tenor of the Ode, cf. :

‘Live while you live,’ the Epicure will say,  
 ‘And give to pleasure every fleeting day’:  
 ‘Live while you live,’ the sacred Preacher cries,  
 ‘And give to God each moment as it flies.’  
 Lord, in my life let both united be ;  
 I live to pleasure while I live to Thee.

DODDRIDGE.

1. *Scythes*] (*Σκύθης*) See n. on *Gelonos*, 9. 23.

2. *Hirpine Quinti*] Nothing is known of him.

*quid...cogitet*] ‘what he plots.’ Oblique interrogation dependent on ‘*quaerere*.’

*Hadria divisus obiecto*] These words are remarkable. They can hardly be intended to assign a reason why Hirpinus should be less anxious, for as a matter of fact the Scythians were ‘separated’ from Italy not only by the Adriatic but also by an immense tract of country by no means easy to traverse. It is possible therefore that Horace purposely exaggerates, or adopts Hirpinus’ own exaggerated description of the situation. ‘Though the Cantabri are eager for war,’ he says, ‘and the Scythian hordes only separated from us by the barrier of the Adriatic, yet why, even then, be so anxious?’

3. *remittas*] lit. ‘to unloose or slacken anything that has been in a state of tension,’ here used of relaxing the strain on his mind : ‘cease so anxiously to enquire.’

4. *trepides...aevi*] Wickham well renders ‘worry thyself about provision for a life that needs but little.’ For *trepido* see n. on 4. 23. Orelli compares the similar use of the Gk. *προεῖσθαι*, of nervous, fluttering, excessive anxiety. For what Epicurus considered necessary, cf. his saying quoted by Diog.

10. 11, 'For myself I can be pleased with bread and water, yet send me a little cheese that when I want to be extravagant I may be'—an admirable satire on our use of the word 'epicure.'

6. *arida canitie*] 'wizened hoary age.'

9. *non semper...*] Cf. Hymns Ancient and Modern:

'Yet birds and flowerets round us preach;  
All, all the present evil teach  
Sufficient for the day.'

11. *aeternis...fatigas*] '*consiliis*' is governed both by '*minorem*' and '*fatigas*.' 'Why do you weary with eternal schemes your mind which is less than (i.e. incapable of dealing with) them?'

'*aeternis*' seems used in two senses, (1)='ceaseless,' (2)='that are concerned with an infinite future,' as if you were going to live for ever.

13. *platano*] The plane was a favourite tree for reclining under both with the Greeks and Romans, cf. Plato, Phaed. 229 A. Ovid, Met. 10. 95, calls it *genialis*, 'made for enjoyment.'

*hac*] is graphic and vivid.

14. *sic temere*] 'carelessly just are we are.' Cf. Hom. II. 2. 120, *μὰψ οὔτω*, and Plato, Gorg. 506 D, *οὔτως ἐκκῆ*. For the use of '*sic*,' cf. Ovid, Fast. 1. 421, *sicut erat*, 'just as she was.' The final *e* of *temere* is of doubtful quantity and always elided in poetry.

*et rosa...capillos*] 'and our gray locks crowned with scented roses.'

16. *Assyriaque nardo*] For '*Assyria*,' cf. n. on *Malobathro Syrio*, 7. 8.

17. *Euius*] Bacchus was so called from the cry *εὔοι* used in the Bacchic festivals.

18. *quis puer...?*] See n. on 7. 23: '*puer*'=*παῖς*, 'a slave.'  
*ocius*] 'with more than ordinary speed.'

19. *restinguet...Falerni*] For '*Falerni*,' see n. on 3. 8: it was a potent heating wine, hence Horace asks that its 'fire' should be 'quenched' with water.

21. *quis devium...?*] 'who will lure from her home that coy retiring maiden Lyde?'

22. *dic age...maturet*] 'go, bid her hasten.' '*age*' is merely used like an interjection and does not affect the construction; '*maturet*' is dependent on '*dic*,' it is the subjunctive of Oblique Petition after a verb of commanding or entreating.

23. *in comptum...nodum*] 'her hair bound back into a neat knot after the fashion of a Laconian maiden.' Any one who has seen a Greek statue will know the simple elegance with which the Greek women dressed their hair. Horace probably selects the Laconians because of their known simplicity.

*incomptum* is the reading of many MSS. but gives no satisfactory construction, as it is impossible to take the two accusatives '*comas*' and '*nodum*,' both after '*religata*,' and if *incomptum nodum* be taken with '*maturet*' the sense is absurd, 'go bid her along with an ivory lyre quickly form a knot'!

Bentley seeing the excellent sense given by the adj. *incomptus* in connection with Horace's hasty summons, boldly proposes to read *incomptam...comam religata nodo*.

## ODE XII.

'You would not, I am sure, Maecenas, desire that I should attempt to tell of the wars of the Romans and the contests of gods and heroes on the peaceful lyre, and besides you yourself will recount Caesar's triumphs better in a prose history. 'Tis my more fitting task to describe the charms of Licymnia—Licymnia one single curl of whom you would not barter for the wealth of Arabia, so powerful are her kisses, her coquetry, and her love.'

Doubtless Horace had been urged by Maecenas to compose an ode or odes on some national theme, some subject in which the deeds of Augustus might be introduced as a climax (for an instance, see Od. 1. 6), and this Ode is his apology for refusing to do so—a refusal for which he atones by selecting Licymnia (i.e. Terentia, the wife of Maecenas, v. n. on l. 13) as a perfect instance of a theme more befitting his Muse.

1. *nolis...tuque...dices*] 'you would be unwilling (i.e. on general grounds of taste, inappropriateness, and the like)...and (there is also a special reason, viz.) you will yourself tell...'

The fact that *nolis* corresponds to *tuque dices* renders it impossible to give it the imperative sense 'be unwilling' or 'do not desire,' as in that case *tuque dices* would have to be altered into *nam tu dices*, or something of the sort.

*longa ferae bella Numantiae*] Both adjectives are emphatic: 'long' wars need an epic poem, 'savage' combats do not suit the lyre. Numantia was taken B.C. 133, by P. Scipio Africanus the younger after it had been besieged eight years.

2. *dirum Hannibalem*] The best MSS. read *durum*, but I cordially agree with Orelli's preference for *dirum*, the epithet applied to Hannibal, Od. 3. 6. 36, and Od. 4. 4. 42, which is singularly appropriate, and almost necessary here. Two centuries after the invasion of Hannibal there still lived in Italy 'the terror of his name': he was still 'Hannibal the Dread'; with his name that epithet was indissolubly united. How then could Horace, especially here where he is selecting typical instances of great wars and warriors' names and epithets that were on every tongue, venture on such a parody of *dirus* as to alter it to *durus*? It would be equally pardonable in a modern poet to call Wellington not the 'Great Duke,' but the 'Grand Duke.'

*Siculum mare...*] Referring to the victories of C. Duilius at Mylae, with the first fleet the Romans ever built, B.C. 260, and to that of Lutatius Catulus at the Aegatian Islands, B.C. 242.

3. *Poeni purpureum*] The conjunction of these two adjectives is remarkable, considering the notoriety of 'Phoenician purple': it is probably an oversight; if intentional it must be stigmatized as an affectation.

*mollibus aptari citharae modis*] 'be set to the lyre's gentle measures.' By '*aptari...*' Horace expresses the fitting or adjustment of a subject to such metres as may conveniently be sung to the accompaniment of the lyre.

'*mollibus*,' so Od. 1. 6. 10, *imbellis lyrae*. Horace in both cases selects the epithet to assist his excuse, not because he wishes to characterize lyric poetry as universally 'unwarlike, mild and gentle.' Admirably adapted no doubt it is for dealing with lighter themes such as love and revelry, but Horace was well aware of its capability to sound a graver note. Cf. next Ode, l. 26, *et te sonantem plenius aureo | Alcæe plectro dura*

*navis* | *dura fugae mala, dura belli*, and for admirable instances, such Odes of his own as e.g. the first six in Book 3, and for his deliberate estimate of the lyric art, the dignified self-consciousness of the closing Ode of the same Book.

5. *nimum mero*] 'too indulgent in wine.' Hylaeus was one of the Centaurs; a quarrel arose between them and the Lapithae at the marriage of Pirithous king of the Lapithae with Hippodamia. Cf. Od. 1. 18. 8. The subject is frequently treated in Greek art, as for instance in the sculptured metopes of the Parthenon designed by Phidias and now in the British Museum.

7. *telluris iuvenes*] = *γλυαντες* 'the Earthborn.' For an account of this attempt, cf. Od. 19, 20—24 and notes.

*unde periculum...domus*] 'at the danger of whose attack the bright abode of ancient Saturn shook with fear.' '*unde*,' lit. 'whence,' i.e. 'from whom,' 'at whose hands.' '*periculum*' is the direct acc. after '*contremuit*,' which takes an acc. from the general sense of 'fearing' contained in it: it is strictly intransitive, = 'to quake or shake with fear,' and as expressing the physical effect of fear is admirably applied to the heavens. For a similar use, cf. Psalm civ. 32, 'The earth shall tremble at the look of him,' cxiv. 7, 'Tremble thou earth at the presence of the Lord.'

8. *fulgens*] because the sky is the abode of light and brightness, cf. Od. 3. 3. 33, *lucidas sedes* = 'the halls of light,' i.e. heaven.

9. *tuque...*] *tu* must refer to Maecenas, but we have no knowledge as to any intention of Maecenas to write such a history.

*pedestribus historiis*] *pedestris* is apparently used by Horace to represent the Gk. *πεζὸς λόγος*, or *πεζῇ λέγειν*; Prose keeps along the ground, Poetry soars into the air. The English word 'prose' (from *prorsus*) expresses that which 'goes right on,' as opposed to 'verse' (*versus, verto*).

10. *historiis*] *ιστορία*, 'an enquiry,' then 'a history.' Cf. Herod. 1. 1, *ιστορίας ἀπὸδείξῃς ἥδε*, 'this display of the results of my enquiry'; on the other hand Thuc. 1. 1, *Θουκυδίδης ξυνέγραψε*.

11. *per vias*] especially up the 'Sacred Way' to the summit of the Capitol. '*colla*' is used with reference to the chains on their necks. Cf. Epod. 7. 7, *intactus aut Britannus ut descenderet* | *sacra catenatus via*.



13. *me...*] in strong contrast to *tu*.

*dominae...Licymniae*] 'the Queen of hearts Licymnia.' It is not improbable that under the *nom-de-plume* of Licymnia Horace refers to Terentia the wife of Maecenas. The fact that the two names are identical in scansion makes this very probable: the Ode would be sent privately with the real name, but be published with the fictitious one substituted. So Catullus puts *Lesbia* for *Clodia*, Tibullus *Delia* for *Plania*. Moreover the fact that Licymnia (l. 20) takes part in the festival of Diana shews that she must have been a Roman lady. '*Domina*' (*dominus* = 'a master of slaves') = 'one who holds hearts in thrall.'

14. *lucidum fulgentes*] 'brightly sparkling.' *lucidum* is really a cognate acc.; you can say *lucidum fulgorem fulgere*, and therefore briefly *lucidum fulgere*, cf. Od. 1. 22. 23, *dulce ridentem*, also 2. 19. 6, *turbidum laetatur*.

15. *bene fidum*] 'firmly faithful.' The adverb confirms the force of *fidus*, as *male* would obliterate it (*male fidus* = 'utterly unfaithful').

17. *quam nec dedecuit*] 'in whom it has not been unbecoming...'

'Not unbecoming' = 'most becoming,' cf. 1. 22, *non indecoro*, and n. on 7. 10, *non bene*. At the same time the peculiar turn of the expression seems to refer to the fact that '*ferre pedem choris*,' and '*certare joco*,' were not usually considered 'accomplishments' in a Roman lady; it needed Licymnia's special tact and grace to excuse them.

*ferre pedem choris*] 'to move her feet in the dance.' Cf. Virg. Georg. 1. 11, *ferre simul Faunisque pedem Dryadesque puellae*.

18. *dare brachia*] i.e. in dancing. '*nitidis*' = 'in festal attire.'

20. *Dianae celebris*] 'Diana with her throng of worshippers.'

21. *quae tenuit...*] = *ea, quae tenuit*, an adjectival phrase put for a noun, and parallel to '*Mygdonias opes*,' both being governed by '*permutare*' = here 'to take in exchange.'

*Achaemenes*] The legendary ancestor of the Persians. Eastern potentates have always been the accepted types of vast wealth. Cf. Milton, Par. Lost, 2. 3,

'Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold.'

22. *Mygdonias*] *Mygdon* was a prince of 'fertile Phrygia' mentioned by *Hom. Il. 3. 186*.

24. *Arabum*] *Arabia Felix*, or *Sabaea*, was celebrated for its rare and precious perfumes, and is therefore always spoken of as 'wealthy.' Cf. *Od. 1. 29. 1, beatis Arabum gazis, Od. 3. 24. 1, intactis thesauris Arabum*, and *1 Kings x. 1*, also *Psalm lxxii. 15*, 'Unto him shall be given of the gold of Arabia.'

*plenas*] 'full,' because hitherto unrifled by the Romans.

25. *dum*] This stanza goes closely with the preceding one: 'he would not barter a lock of hair for the whole world, while, i.e. so long as, he was under the fascination of her caresses,'—what he might do in calmer moments, *Horace* wisely does not say.

26. *aut facili...occupet*] 'or with yielding sternness refuses the kisses which for all that even more than her suitor she loves to have stolen from her (and) sometimes is herself the first to steal.'

*quae...gaudeat...occupet*] The subj. because *quae* = *quavis ea*—she refuses the kisses *although* she longs for them.

'*facili saevitia*' is an instance of oxymoron (*ὀξύμωρον* 'pointedly-foolish'), i.e. the two words opposed in sense are placed next each other. Some MSS. read *occupat* which would then be parallel to *negat*. *occupo* is used like the Greek *φθάνω* followed by a participle—'to anticipate some one in doing something.'

### ODE XIII.

An Ode suggested by one of his trees nearly falling on his head. 'Verily I could believe the fellow guilty of any crime who first planted thee, accursed log, that didst nearly crush me to death! Crushed by a falling tree! yes, take all the precautions we may, death ever comes from a quarter we had never guarded against. Narrowly indeed have I escaped a voyage to the world beneath, and an introduction to my lyrical predecessors, who amid the Elysian fields sing their songs of love and war to the listening throng of ghosts, and even cast a spell on Cerberus and teach the damned to forget their tor-



tures.' The same event is also alluded to Od. 2. 17. 27, Od. 3. 4. 27, Od. 3. 8. 8. The subject is treated here with an attractive blending of jest and earnest.

1. *ille...produxit*] The construction is obvious if it be observed that the words *quicumque primum te posuit* are parenthetical. Wickham well remarks that '*ille*' is emphatic and that '*quicumque primum*' has increased force from its parenthetical position: 'that wretch (who he was and when it was, I don't know, but this I do know that he) both on.....'

*nefasto die*] The technical meaning of *nefastus dies* is explained by Ovid, *Fast.* 1. 47,

*Ille nefastus erit per quem tria verba silentur:  
Fastus erit per quem lege licebit agi.*

He rightly takes the derivation of the word to be from *ne* 'not,' and *fari* 'to speak,' and explains it as a day on which the magistrate did 'not utter' the three technical words, *do*, *dico*, *addico*, which indicated that he was prepared to sit for the administration of the laws; it therefore indicates a day on which for any reason law could not be administered, but as many of these days were 'ill-omened days' (e.g. the anniversary of Cannae) the term *nefastus dies* was gradually used for 'a day of evil omen,' a usage which would be encouraged by the natural tendency to connect the word with *nefas* rather than *ne-fari*.

3. *nepotum*] indefinite = 'posterity.'

5. *illum*] emphatic: cf. n. on l. 1, and cf. *ille*, l. 8.

*crediderim*] 'I can well believe.' The subjunctive of the perf. with verbs such as those of 'believing' or 'affirming' is elegantly used to express a certain modesty or diffidence in expressing a belief or making an affirmation. The Roman writers felt that for fallible men such words as *credo*, *affirmo*, *dico*, were not to be used lightly, and loved to modify them in such phrases as *crediderim*, *pace tuâ dixerim*, *hoc pro certo affirmaverim*. It is perhaps a pity their example has not been more largely followed.

6. *penetralia...hospitis*] Both words are emphatic: it is not only murder, but the murder of a guest, and it is in the inmost part of the house, the most sacred spot in it, specially under the guardianship of the *Penates*, or 'Gods of the interior.' The horror of the scene is increased by the addition of the epithet *nocturnus*.

8. *venena Colcha*] Some MSS. read *Colchica*, but it seems better to admit an open vowel at the end of one stanza before a vowel at the commencement of the next (although this is objectionable where there is no pause), rather than to admit the very harsh elision which would be necessary if *Colchica* be read. The adjective *Colchus* is analogous in form to such adjectives as *Medus*, *Maurus*, *Thynus*, *Dardanus*, *Romulus*, which are found in Horace. Poisons are called 'Colchian' because Medea came from Colchis.

11. *caducum*] 'destined to fall': '*domini*,' 'thy owner,' and therefore the tree must have been on Horace's Sabine farm.

13. *quid quisque...horas*] 'no man has ever been sufficiently guarded, hour by hour, what he personally is to avoid.' *cautum est* is used impersonally, 'it has been guarded by a man'; '*quid vitet*' is the direct question *quid vitem?* put as a dependent clause; '*quisque*' is added because each individual carefully selects what he himself should avoid, though the result too often is that while *A* carefully avoids *C*, and *B*, *D*, yet *D* turns out to be what *A*, and *C* what *B* should have avoided, or some unregarded force *E* ruins both alike. Cf. ll. 15—20.

14. *Bosporum*] For the dangers of the Bosphorus cf. Od. 3. 4. 30, *insanientem navita Bosporum | tentabo*; at its entrance were the so-called Symplegades or Clashing Rocks. What the 'Carthaginian sailor' is doing in the Bosphorus need not much trouble us: Horace merely remembers that in the days when Carthage existed its seamen were bold and venturesome, and he mentions the Bosphorus quite vaguely as a type of any dangerous strait; nor does it seem improbable that, although *Poenus* is not equivalent to Tyrian or Phoenician, yet he is influenced in his choice of the word by the knowledge of the early reputation for seamanship of those Phoenicians from whom the *Poeni* or Carthaginians were directly descended.

16. *caeca*] 'hidden,' 'obscure,' i. e. not obvious.

*timet*] Notice the last syllable lengthened by ictus. Cf. 6. 14, *ridet*. '*aliunde*': emphatic, cf. *improvisa* l. 19.

17. *miles*] Obviously from the next clause 'the Italian soldier.'

*sagittas...Parthi*] The sudden onset of the Parthian light cavalry, and the shower of arrows they had been trained to pour into the enemy while riding away, had been fatally experienced by the heavy-armed legions of Rome on the sandy

plains of Carrhae, and never forgotten. Cf. Virg. Georg. 3. 31, *fidentemque fuga Parthum versisque sagittis*, and Od. 1. 19. 11, *versis animosum equis | Parthum*.

19. **robur**] A dungeon in the Mamertine prison on the Capitol, made by Servius Tullius, and called after him *Tullianum*, was also frequently spoken of simply as *Robur*, 'the Strong Place.' Cf. Tac. Ann. 4. 22, *robur et saxum aut parri-cidarum poenas minitari*. It was used for state prisoners, e.g. Jugurtha and the Catilinarian conspirators. The connection with '*catenas*' here makes it impossible to give it the simple meaning of 'strength,' 'power.'

**improvisa**] Emphatic. 'But it is the unforeseen violence of death that ever has and ever will, &c.'

21. **Proserpina**] The first syllable is short, but Od. 1. 28. 20 it is long, as it is in other writers.

22. **Aeacum**] Aeacus, Minos and Rhadamanthus, having been just and righteous rulers during life, were appointed judges of the dead.

23. **discretas**] Elysium was separated from Tartarus. Cf. Virg. Aen. 8. 670, *secretosque pios*.

24. **Aeoliis**] Because both Sappho and Alcaeus, though Lesbians, used the Aeolic dialect. So Od. 4. 9. 12, *Aeolia puella*. '*Sappho*' is acc. =  $\Sigma\alpha\pi\phi\omega$ .

26. **sonantem plenius**] 'telling with fuller sound of the ills....' *Sonare* takes an acc. in the secondary sense of 'to tell aloud,' cf. n. on 7. 24. '*plenius*,' i.e. in comparison with Sappho's plaintive feminine laments; Alcaeus' strains had a fuller, manlier ring.

27. **dura navis**] Orelli quotes with approval some observations of Lachmann to the effect that the third line of an Alcaic stanza ought not to end with two dissyllables, but fails to note that there is a definite exception to this rule when, as here, the first dissyllable is immediately repeated at the commencement of the fourth line, in which case the peculiar emphasis naturally thrown on the repeated word at once restores to the third line its sonorous character, as any one may observe by reading aloud the present line and Od. 1. 16. 3, *pones iambis sive flam-ma | sive...*, 1. 26. 7, *gaudes apricos necte flores | necte*. See also next Ode, line 11 and 19. 8.

28. **fugae, belli**] Alcaeus (flor. B.C. 611) took an active part in political life. He was driven into exile (*fuga*) by the popular party. He fought both against the Athenians and Pittacus, the tyrant of Mytilene.

29. *sacro digna silentio*] 'things worthy of reverent silence.' What Horace means by a 'reverent silence' in connection with poetry he best explains himself, *Od.* 3. 1. 2—4, *favete linguis: carmina non prius | audita Musarum sacerdos | ...canto*, 'keep a religious silence: I the Muse's priest sing hymns unheard before.'

32. *densum humeris*] 'thick-packed, shoulder to shoulder.'

*bibit aure*] 'drinks in with the ear,' i.e. listens eagerly to. Cf. *Ovid*, *Trist.* 3. 5. 4, *auribus ista bibi*; *Virg.* *Aen.* 4. 359, *auribus hausi*.

33. *carminibus stupens*] 'dazed by the strains.'

34. *demittit aures*] The effect produced on Cerberus is a sort of stupor (*stupens*); he does not listen, for to listen he would 'prick his ears' (cf. *ares acutas* 19. 4), but he is lulled into forgetfulness of his duties as a watch-dog, 'he lets his dark ears droop.'

*centiceps*] *Hesiod*, *Theog.* 312, speaks of Cerberus as *κύνα πεντηκοντοκάρηνον*; *Sophocles*, *Trach.* 1098, as *τρίκρανον*, and he is generally so represented. It is a pure matter of poetic caprice or convenience how many heads he has.

36. *Eumenidum*] *Εὐμενίδες*, 'the kindly' or 'gracious goddesses,' i.e. the Furies, so called euphemistically from a desire to avoid ill-omened expressions. Cf. such phrases as *πόντος εὖξεινος*, *εὐφρόνη* (=night), &c. They are depicted with snaky tresses, cf. *Virg.* *Georg.* 4. 482, *implexæ crinibus angues Eumenides*. '*recreantur*' = 'find rest' or 'relief.'

37. *quin et...*] 'nay even....'

*Prometheus*] 'This form of the legend, which makes Prometheus still undergo punishment in Tartarus (cf. *Od.* 2. 18. 35, *Epod.* 17. 67) is known to no other extant author.'—Wickham.

*Pelops parens*] *Tantalus*.

38. *laborum decipitur*] 'are cheated of their toils.' The genitive seems dependent on the sense of 'forgetfulness' or 'freedom' contained in '*decipitur*'; without knowing it they become forgetful of or free from their agonies. Some good MSS. give *laborem*, which would be an acc. of respect, but seems less elegant. '*decipitur*' is in the singular in accordance with Horace's favourite practice of putting a singular verb even after two nominatives, if the last one be singular.

39. *Orion*] The great hunter still follows the same pursuit in the under world.

40. *timidos lyncas*] *λύγξ*, *λυγκός*, masc. or fem.



## ODE XIV.

'Alas, Postumus, life is fast slipping away: from death neither piety nor prayers nor costly hecatombs can win a respite; even the strongest and most daring of the sons of earth the river of death imprisons, yes, the river we must all cross, rich and poor alike: thither, for all our care and caution, we must all wend our way, quitting all that we hold most dear, leaving to a reckless heir the wealth of which we called ourselves the owners.'

For the whole tenor of the Ode cf. Ode 3 and Introduction.

1. **Postume, Postume]** Horace is very fond of this repetition of a word: its use is to give emphasis ('Reduplication is the earliest, certainly the most natural method of expressing greater intensity of feeling,' Peile's Etymology, q. v.); the peculiar emphasis is, however, to be determined by the context in each case. Here the object is to intensify the idea of sadness; so too *occidit, occidit*, 4. 4. 70. Cf. also the effect of such expressions as 'vanity of vanities, saith the preacher, all is vanity'; and for the special effect of the repetition of a proper name, St Matt. xxiii. 37, 'O Jerusalem, Jerusalem, thou that killest the prophets, &c.' On the other hand cf. Ode 17. 10, *ibimus, ibimus*, where the repetition indicates strong resolution.

2. **labuntur]** This word, which is frequently used either of the motion of a stream or of the heavenly bodies (*labentia signa*), expresses motion which, without being hurried, is unceasing, and is constantly and admirably applied to the silent flight of time. Cf. Ov. Fast. 6. 771, *tempora labuntur tacitisque senescimus annis*.

5. **non, si]** 'non,' sc. *afferet*. 'No, not if with three hecatombs of bulls each day that passes you should essay to appease the tearless Pluto...' Many MSS. read *tricenis*, but this from *triginta* would have the first syllable long.

6. **illacrimabilem]** 'who never weeps.' On the other hand Od. 4. 9. 26, *illacrimabilis* = 'unwept for.' The poets use many adjectives in *abilis* in an active sense. Cf. Od. 1. 3. 22, *Oceano dissociabili*, 'the dividing ocean'; Virg. Georg. 1. 93, *penetrabile frigus*, 'piercing cold,' so too *exitiabilis, genitabilis*, see Munro, Lucr. 1. 11.

8. *tristi compescit unda*] 'confines with melancholy stream.' Cf. 20. 8, *nec Stygia cohibebor unda*. With its slow and weary windings nine times interposed it formed the boundary of Tartarus. Cf. Georg. 4. 478, *tardaque palus inamabilis unda* | *alligat et novies Styx interfusa coerces*.

9. *scilicet*] from *scire licet* = 'surely,' 'doubtless,' is frequently used, as here, where an incontrovertible statement is repeated with fresh emphasis and particularity; 'with melancholy stream, yes, the stream that all must traverse...'

10. *quicumque...vescimur*] 'whoever feed on the bounty of earth,' a reproduction of the Homeric phrase for men, Il. 6. 142, *βροτῶν οἱ ἀρούρης καρπὸν ἔδουσιν*.

11. *sive reges*] see n. on 13. 28.

12. *coloni*] from *colo*, 'husbandmen.' '*reges*' = 'kings,' or possibly 'rich men.' Cf. Od. 1. 4. 11.

13. *carebimus*] 'shall we keep free from.'

14. *fractis fluctibus*] 'the breakers.'

15. *per autumnos...Austrum*] Autumn is the most unhealthy part of the year in Italy, owing partly to the prevalence of the Sirocco wind (*Auster*), which blows from Africa and the Sahara. Cf. Sat. 2. 6. 18, *plumbeus Auster* | *Auctumnusque gravis Libitinae quaestus acerbæ*, 'the leaden South wind and deadly Autumn that makes the fortune of undertakers.'

16. *corporibus*] is governed partly by '*nocentem*,' partly by '*metuemus*.'

17. *ater*] is a general epithet of things infernal. Cf. *atras aures* in the last Ode.

*flumine languido*] Cf. the term *palus* used of the Styx by Virg. l. c. *Cocytus* = *κωκυτός*, wailing.

For the rivers of hell, cf. Milton, Par. Lost, 2. 576,

'Abhorred Styx, the flood of deadly hate;  
Sad Acheron of sorrow black and deep;  
Cocytus named of lamentation loud  
Heard on the rueful stream; fierce Phlegethon,  
Whose waves of torrent fire inflame with rage.  
Far off from these a slow and silent stream,  
Lethe, the river of oblivion, rolls.'

18. *Danaï genus*] For the daughters of Danaus, see Vocabulary and Od. 3. 11. 23 to end.



19. *damnatus longi laboris*] It is usual after verbs of condemning, acquitting, and the like, to have a genitive of the charge, e.g. *damnatus furti*, which is explained by some such word as *crimine* being omitted; but here *longi laboris* is obviously not the charge but the sentence, 'condemned to endless toil.' Livy has a similar phrase *damnatus voti*, 'condemned to pay the thing vowed,' and Wickham quotes Cic. Verr. 2. 3. 11, *damnare octupli*, suggesting that it is probably a genitive of estimation or valuing. For '*longi*,' see n. on 16. 30.

21. *linquenda*] By its pointed position in strong contrast with '*visendus*' at the commencement of the preceding stanza.

*placens*] A perfect epithet.

23. *invisas cupressos*] The cypress is called 'hateful,' not because the tree itself is ugly but because it was sacred to Pluto, and is constantly associated with death; it is called *funebri*, Epod. 5. 18, *feralis*, Virg. Aen. 6. 216.

24. *brevem dominum*] 'their short-lived lord.' For the use of *brevis*, cf. 3. 13, *breves flores rosae*.

The phrase '*brevis dominus*' is a sort of oxymoron: legally the *dominus*, or owner, is supposed to be the possessor in perpetuity, as opposed to one who is only a tenant or holder under a short lease; *brevis dominus*, 'an owner for a short time,' is therefore strictly a contradiction in terms.

25. *Caecuba*] sc. *vina*.

*dignior*] i. e. because he uses and enjoys it, the epithet being added with 'a certain bitterness,' as Wickham remarks. Cf. Eccl. xi. 9, 'Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth.....but know thou, that for all these things God will bring thee into judgment.'

26. *centum*] any indefinite number. Cf. 13. 34, *belua centiceps*.

27. *superbo*] Hypallage: the epithet is transferred from the drinker to the wine: 'he will proudly,' or 'in his pride stain the pavement.' At the same time the epithet *superbus* may be applied to the wine itself, as we speak of a 'generous,' 'noble' wine. The phrase '*tinget pavimentum*' implies that the banquet was riotous and reckless, much wine being spilt.

28. *pontificum potiore cenis*] 'superior to that of priestly banquets': for the use of *comparatio compendiaria*, see n. on 6. 14.

The *pontifices* formed one of the *collegia* or 'guilds' at Rome, and, as such bodies frequently do, owed their principal reputation to the magnificence of their banquets.

## ODE XV.

'Soon little land will be left for agriculture, and huge villas with their fishponds, shrubberies and gardens, will take the place of vineyards and oliveyards. Far different were the principles of our ancestors, of Romulus and rugged Cato: in their days individuals were poor, the commonwealth rich, private dwellings modest, the public dwellings and temples alone magnificent.'

The Ode is probably one of those written for a political purpose at the request of Augustus, who about 29 and 28 B.C. having accepted the functions of the censorship, made strenuous endeavours by various legislative enactments to restore the rapidly fading virtues of early Rome (v. Merivale, c. 33), and naturally applied to Horace, as to a sort of Poet Laureate, in the hopes that his verses might excite popular enthusiasm on their behalf. In the present case however Horace seems to have found the theme unpoetic and uncongenial, the Ode bearing in its stiffness and constraint every mark of being 'made to order' (*invita Minerva*). On the other hand the first six Odes of Book III. are brilliant examples of what Horace could do under the same circumstances.

1. *iam...relinquent*] The decline of the number of small holdings in Italy, and the almost total extinction of the yeoman class, which had formed the strength of the Roman legions, was at this time at Rome—as it must be whenever and wherever it occurs—a most difficult and perplexing political problem. Among the causes which brought it about may be reckoned (1) the destruction of property, and death or ruin of thousands of small proprietors during a century of

civil war, (2) the increasing number of wealthy capitalists at Rome, who purchased large estates which they turned into parks, preserves, pastures and the like, (3) the vast increase in the number of slaves, acquired by foreign conquest, which made it possible for such great estates to be kept up, (4) the fact that, owing to large imports of agricultural produce from all quarters of the world, much of the land in Italy could not be cultivated so as to leave any margin of profit.

**regiae moles]** ‘princely piles.’ ‘*moles*’ = ‘anything huge.’ Building and land being cheap, the Roman ‘*villas*’ seem to have covered an incredible space of ground. Tac. Ann. 3. 53 makes Tiberius speak of *villarum infinita spatia*.

**4. stagna]** ‘ponds,’ i.e. fishponds, *piscinae*. The Roman epicures made a special study of fish; the literature of the empire teems with allusions to the subject; in Cicero’s time even men of talent and position such as Crassus, Hortensius and Lucullus devoted their retirement to the rearing of mullet.

**platanus caelebs]** ‘the unwedded plane.’ The term *caelebs* was used of trees which were not used as supports for training the vine, which were not, as it was called, ‘wedded’ to the vine, for which purpose the elm was especially used. Cf. Od. 4. 5. 30, *et vitem viduas ducit ad arbores*. The plane (cf. 11. 13) was an ornamental tree, planted in pleasure gardens, especially because of the shelter it afforded.

**5. violaria...narium]** Horace selects the ‘violet,’ ‘myrtle,’ &c., because owing to their scent and fragrance they were used at banquets; they are typical of luxury as contrasted with usefulness.

The phrase ‘*copia narium*,’ literally ‘wealth of the nostrils,’ is a bold invention of his own to express ‘abundance of sweet scents,’ or ‘sweet-scented plants’; such phrases must be judged not by strict grammatical rules, but by their general clearness and expressiveness.

**8. domino priori]** Ethic dative.

**9. laurea]** ‘*laurea*’ is the fem. adj. from *laureus*; *arbor* must be supplied. It is called ‘*spissa ramis*’ because it can be cut into any shape and when so cut grows very thick and compact.

**10. ictus]** ‘darts,’ i.e. of the sun’s rays; the particular meaning to be given to the word is determined by the addition of the epithet ‘*fervidos*.’

**non ita]** ‘not so,’ = ‘far differently.’

11. *praescriptum*] *sc. est*, 'was it ordained.'

*intonsi Catonis auspiciis*] 'by the example of unshaven Cato.' It was the special duty of the leader or general of an expedition to take 'the auspices': the army was said to follow 'the leadership and auspices' of their general; hence here '*auspicia*' = 'leading,' 'guidance,' 'example.' The Cato referred to is not the younger Cato (as l. 24), but Cato the Censor, who died B.C. 149, after a long life spent in attempting to stem the tendencies of the age. He is called '*intonsus*' because as an outward sign of his conservative views he continued to wear a beard after the old Roman fashion (cf. Od. 1. 12. 42, *incomptis Curium capillis*). Barbers were introduced at Rome B.C. 300.

13. *census*] 'income.' It was the duty of the censors to estimate or assess (*censere*) the value of each citizen's property, partly with a view to taxation, partly that he might be registered in the proper 'class' for voting in the *comitia centuriata*. Hence '*census*' = 'wealth,' 'income.'

14. *commune*] A rare use of the neut. adjective, probably in imitation of the common Greek phrase for 'the public treasury,' τὸ κοινόν.

*decempedis*] The regular instrument used by the *agrimensores* in measuring land. Here the size of the rule is intended to suggest the size of the portico which required it, but the word sounds somewhat practical and inelegant. '*privatis*' is very emphatic, as in l. 13.

16. *excipiebat*] 'caught.' *excipio* as distinguished from *cipio*, signifies 'to be ready to receive'; it was specially used of hunters who *received* the game as it was driven out of cover. Cf. Od. 3. 12. 11, *alto latitantem fruticeto excipere aprum*. Here the word signifies that, whenever there was a breath of cool air during the sultry summer day, the colonnade was waiting ready to catch and secure it.

17. *fortuitum...caespitem*] 'the chance turf,' i.e. such as a man might come across anywhere. Horace is probably referring to a cottage roofed with turf, such as were doubtless common in country districts in his own time, cf. Virg. Ecl. 1. 68, *pauperis et tuguri congestum caespite culmen*.

20. *novo*] 'new cut.'

There is a reference to the fact that Augustus about B.C. 28 did adopt vigorous measures for restoring many of the old but neglected temples in Rome, cf. Od. 3. 6. 2, Ov. Fast. 2. 63.



## ODE XVI.

'Repose is what all men pray for when in difficulty, but repose, Grosphus, neither gold nor purple can purchase, for neither wealth nor position can get rid of the cares and worries of the mind. Contentment is the great remedy; and indeed considering the short span of life why should we be so ambitious, so bustling, so eager for change? Go where we will, do what we will, care clings to us. Try then to be cheerful, make the best of things, and do not expect perfect happiness: remember though Achilles' career was glorious it was brief, Tithonus on the other hand was immortal but miserable: so too you abound in wealth, and I am poor, but as a compensation I have my gift of song.'

Pompeius Grosphus is also mentioned Epist. 1. 12. 22 where he is recommended to the friendship of Iccius:

*Utere Pompeio Grospho et, si quid petet, ultro  
Defer; nil Grosphus nisi verum orabit et aequum.*

1. **otium**] No single word accurately represents the various meanings to be assigned to this word here: its force must be inferred from the various ideas with which it is contrasted, e.g. storm l. 1, war l. 5, anxiety of mind l. 11, ambition l. 17, &c.

**patenti**] Emphatic. The sailor is out of sight of land, a position which the ancients, unaided by the mariner's compass (cf. l. 4), always considered dangerous.

2. **prensus**] 'caught,' i.e. by a storm. Cf. Virg. Georg. 4. 421, *deprensis olim statio tutissima nautis*, where Servius explains *deprensus* as a nautical term.

**simul...condidit**] See 8. 5 n.

3. **certa**] 'with trusty light,' i.e. only an occasional vague glimpse is caught of them, or else 'with their trusty light,' i.e. the stars in whose light sailors trust for guidance do not shine at all. Cf. Acts xxvii. 20, 'And when neither sun nor stars in many days appeared, and no small tempest lay on us (cf. the reading '*pressus*' for '*prensus*' found in some MSS.), all hope that we should be saved was then taken away.'

5. bello furiosa Thrace] So Virg. Aen. 3. 13 calls Thrace 'Mavortia tellus.' Thrace = Θράκη.

6. Medi] Cf. 1. 31 n.

7. non gemmis...auro] Cf. Job xxviii. 12—15, 'It (wisdom) cannot be gotten for gold, neither shall silver be weighed for the price thereof.' 'venale' = that can be purchased. The third line of a Sapphic stanza is so closely connected with the fourth that they read almost as one, and so render the peculiar position of 'venale' possible, cf. Od. 1. 2. 20; 'purple' is classed with 'gems' and 'gold' because of its well-known costliness: in Aesch. Ag. 1. 949 the adjective ἀργυρώνητος is used of it, and in l. 969 ἰσάργυρος.

10. summovet] This word is technically used of the lictors who cleared a way for the consul, or of the same officers making a disorderly crowd 'move on.' Cf. Livy 3. 48, 'i, lictor, summove turbam.'

tumultus] 'disturbances,' a continuation of the metaphor of 'summovet.'

11. curas...volantes] 'cares that flit (even) round fretted roofs'; 'cares' are readily thought of as winged, cf. l. 23, and are then spoken of as bats or similar ill-omened birds that haunt even the dwellings of the wealthy. 'laqueata tecta' (cf. 18. 2) are roofs much carved and panelled, such as are only found in the dwellings of the great. The derivation is 'lacus' = 'a hollow.'

13. vivitur parvo bene] lit. 'it is lived on little well to him to whom (ei, cui),' i.e. 'he lives well on little for whom...'

vivere parvo is found in this sense Sat. 2. 2. 1. After 'vivitur parvo' it is easy to supply from the dat. 'cui,' a dat. ei, the construction being exactly parallel with 3. 16. 43, bene est cui deus obtulit 'well it is with him to whom (ei cui) god...'

paternum...salinum] The 'silver salt-cellar' is his one piece of family plate: salt being a necessary accompaniment of all food, salt and the salt-cellar have always been regarded with special respect. 'splendet' = 'is spotless,' i.e. kept carefully cleaned and polished. 'tenuis' = 'humble.' Cf. for the whole Pers. Sat. 3. 25, rure paterno | est tibi far modicum, parvum et sine labe salinum | quid metuis?

15. Ieves] 'like infant's slumbers pure and light.'



*cupido sordidus*] 'ignoble greed.' *cupido* is always masc. in Horace. '*timor*' and '*cupido*' are opposed as 'fear of loss' and 'greed of gain.'

17. *brevi fortes*] Antithetical; the shortness of life does not check daring attempts. The same antithesis occurs Od. 1. 3. 37, *nil mortalibus ardui est* 'mortal though we are we deem no task too difficult.'

*iaculamur multa*] 'do we aim at many things,' i.e. form many ambitious projects. For some nobler lines on the same theme, cf. Milton's *Lycidas* 'Were it not, &c.,' ll. 67—84.

18. *quid terras...mutamus?*] 'why do we exchange (i.e. take in exchange for our own) countries, &c....?' '*alio sole*' is used with a slight inaccuracy = 'another climate.'

20. *fugit*] Notice that this is *fūgit*: 'has (by becoming an exile) escaped himself.' Cf. Epist. 1. 11. 27, *caelum non animum mutant qui trans mare currunt*, and Milton, *Par. Lost*, 1. 254,

'The mind is its own place, and in itself  
Can make a Heaven of Hell, a Hell of Heaven.'

21. *aeratas naves*] 'ships with their brazen prows'; the adjective is added to shew that care is no respecter of persons, no position however dignified, not even the pomp and pageantry of a great expedition, can terrify it.

*vitiosa cura*] 'morbid'—*e mentis vitio orta*, Orelli.

22. *turmas equitum*] The knights are selected because being drawn from the wealthier classes, care might have been supposed to respect the proverbial gaiety of expensive cavalry regiments. Both '*naves*' and '*equites*' are also specially chosen because of their speed, cf. next line.

26. *oderit curare*] 'let it (*animus*) scorn to be careful about....' '*laetus in praesens animus*' is the nominative to '*oderit*,' and '*quod ultra est*' = *id quod ultra est* the accusative after '*curare*.' It is necessary to render '*curare*' 'to be careful' because of '*cura*' above, but the English phrase must be used with the same meaning as in St Luke x. 41, 'Martha, Martha, thou art careful and troubled about many things.'

'*oderit*' must be subjunctive because of '*temperet*' which follows: it takes an infinitive after it as expressing 'unwillingness.'

**lento]** 'quiet.' '*lentus*' which when applied to things means 'clinging,' 'sticky,' 'tough,' 'pliant,' &c., when applied to persons means 'dull,' 'phlegmatic,' 'easy-going,' 'quiet'; it is opposed to such words as 'nervous,' 'excited,' 'energetic,' cf. Virg. Ecl. 1. 4, *tu, Tityre, lentus in umbra*, Cic. de Or. 2. 190, *lente ferre* 'to take easily.'

29. **abstulit...**] These lines give examples of the general truth '*nihil.....beatum*.'

Achilles had the choice of a brief but glorious career, or of one that was inglorious and long, cf. Hom. Il. 9. 412. The adjectives '*clarum*' and '*cita*' are therefore both emphatic.

30. **longa]** 'long' used by a rhetorical artifice for 'eternal': in referring to any well-known tale of horror the effect produced may be enhanced by a studied moderation in the use of descriptive terms; the imaginative faculties are excited, not crushed and exhausted. Cf. 14. 19, *longus labor*, also Od. 3. 11. 38, *longus somnus* = 'the sleep of death,' 4. 9. 27, *longa nocte* = 'eternal night.'

**Tithonum]** Aurora who loved him asked for him immortality, but failed to ask that it might be accompanied with eternal youth, and therefore it was his lot to grow older and more wasted (*minuit*) for ever, 'immortal age beside immortal youth.' Tennyson's fine poem 'Tithonus' should be compared.

31. **et mihi...**] 'and so, to come to ourselves, you are rich, I poor, but I may have something given me you have not,' and then this is illustrated in the next two stanzas.

32. **hora]** 'the hour,' i.e. time at some particular hour, sooner or later.

33. **te...**] governed by '*circum*.' It is put prominently forward, as is *tibi*, in emphatic contrast to *mihi*.

34. **mugiunt]** an instance of zeugma, as the word can only refer to *vaccæ* and not to *greges*.

**hinnitum]** The penultimate syllable is long, and the final syllable elided before the vowel at the beginning of the next line.

35. **apta quadrigis equa]** To keep such a stud as to be able to compete in the four-horse chariot races was, as it is now to keep racers, a sign of great wealth, and perhaps extravagance. Cf. Aesch. Pro. 466, ἵππους ἀγαλμα τῆς ὑπερπλοῦτος χλιδῆς, Thuc. 6. 15, and the phrase οἰκὴ τεθριπποτρόφος, 'a family that could keep a four-in-hand,' Her. 6. 35.

'*equa*': the ancients believed in the superior fleetness of mares (cf. Virg. Georg. 1. 59), but modern experience has not justified their verdict.

**bis Afro murice tinctae]** The reference is to the *δίσσαφα*, or 'twice dyed purple robes,' so renowned in antiquity. 'The dye was obtained from two kinds of univalves; (1) the smaller *bucinum murex*, 'whelk,' which was picked off the rocks; (2) *purpura*, *πορφύρα*, caught in the sea and thence called *pelagia*. To produce the true Tyrian dye (the colour of clotted blood, but varying with the light in which it was seen) the wool was dipped in two different baths, first of *pelagia* then of *bucinum*.' Prof. Mayor, Juv. 1. 27: an exhaustive note.

'*Afro*,' because the *murex* was found on that coast.

38. **spiritum]** 'inspiration.' So too *spiro* is used Od. 4. 3. 24, *quod spiro et placeo*, and Od. 4. 6. 29, *spiritum Phoebus mihi, Phoebus artem...dedit*.

**tenuem]** Either used modestly, 'some poor inspiration, following up the idea of '*parva rura*,' and exactly as it is used Od. 1. 6. 9, *conamur tenues grandia*, or, as Orelli and Wickham prefer, = 'finished,' 'refined,' referring to the special characteristics of Greek poetry, and comparing A. P. 46, *in verbis etiam tenuis cautusque serendis*, and Cic. Or. 3. 52, *oratio teres et tenuis*, 'polished and refined,' a meaning which agrees well with the derivation of *tenuis*, which is the English 'thin,' literally 'drawn out,' cf. *tendo*, *τείνω*, *ταβάς*.

**Camenae]** Strictly the native goddesses of Italian poetry, as opposed to the foreign *Μοῦσαι*, but the word is used carelessly for 'goddesses of song.'

39. **non mendax]** 'that never lies.'

**malignum spernere volgus]** '*spernere*' is used as acc. after '*dedit*,' like the Gk. inf. with the article; '*volgus*' is the acc. after '*spernere*.' '*malignum*' = 'envious' of his name and fame.

## ODE XVII.

'Why, Maecenas, do you take the life out of me by your melancholy forebodings? You are the prop of my fortunes, the very half of my being; when you die I shall die too; I have sworn it and will keep my oath. I will never quit your side, even on that last dread journey, no not even if all the

monsters of hell endeavour to prevent me. Such is the decree of Fate, for whatever the constellation that governs your career, Libra, the Scorpion, or Capricornus, at any rate it is wonderfully in accord with mine: remember how *you* have been snatched from death itself, while *I* have had a similar miraculous escape; let us then be thankful, and each duly offer such thank-offerings as befit our position.'

Maecenas was a great invalid but passionately attached to life. Pliny, H. N. 7. 51, speaks of him as suffering from a *perpetua febris*, and for the last three years of his life never enjoying a moment's natural sleep. Both he and Horace died B. C. 8, the one surviving the other but a few days.

1. *querellis*] for spelling see 9. 18 n.

2. *amicum est*] 'is it pleasing.'

3. *obire*] sc. *diem supremum*, 'to die.'

4. *grande decus columenque rerum*] Cf. Od. 1. 1. 2, *Maecenas...o et praesidium et dulce decus meum*. For the metaphor in '*columen*' cf. Eur. Iph. T. 51, *στύλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες*, and St Paul, Gal. ii. 9, *Ἰάκωβος καὶ Κηφᾶς καὶ Ἰωάννης οἱ δοκοῦντες στύλοι εἶναι*, 'who seemed to be pillars,' and Tennyson, In Mem. c. 64, 'the pillar of a people's hope.'

5. *partem*] supply *alteram* from '*altera*' in the next line = 'one of two parts,' i.e. 'the half.' Cf. Od. 1. 3. 8 where Horace calls Virgil *animae dimidium*.

7. *nec superstes integer*] 'nor remaining a complete whole.' Without Maecenas he would be but a part, a fraction of himself. Cf. our use of 'an integer.'

8. *utramque ducet ruinam*] 'shall bring (with it) destruction to us both.'

10. *dixi sacramentum*] The phrase is a technical one for taking the 'military oath of obedience.'

*ibimus, ibimus*] 'Horace speaks in the plural, keeping up the idea of soldiers swearing to their general.' Wickham. The explanation is tempting, but cannot be right, for the plural is used simply because it is necessary, as Horace is speaking of



himself and Maecenas. 'We will go...prepared to take our last journey side by side.' For the repetition of '*ibimus*' see 14. 1 n.

12. *carpere iter*] *carpere* is very common with such words as *viam*, *mare*, *prata*, meaning 'to hurry over.'

13. *Chimaerae*] *χίμαιρα* = a goat. The monster is described Hom. II. 6. 181, *πρόσθε λέων ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα*.

Virg. Aen. 6. 285 places the Chimaera with other monsters at the entrance of the under world.

14. *si resurgat*] This is somewhat difficult: it can hardly mean 'should he rise up again,' i.e. from the grave, as Horace is here speaking of himself as forcing his way to Maecenas' side through the portals of death. It must therefore mean 'should he rise to confront me' (cf. the use of *re* in '*refulgens*,' l. 23); and perhaps there is a quiet irony in the introduction of the hypothetical '*si resurgat*,' as Gyas and his brother giants are always (cf. Od. 3. 4. 69, &c.) represented as carefully pegged down beneath the roots of mountains.

15. *sic...placitum*] 'such is the decree of.'

17. *seu Libra seu me...*] It was a common belief that certain stars which were 'in the ascendant' at the hour of a person's nativity influenced his career, according as they were planets of a malignant or beneficent character.

Horace was not a believer in Astrology (cf. Od. 1. 11), and here implies that he knows and cares little about it; 'whatever the character of your horoscope,' he says, 'or of mine, I neither know nor care; one thing only do I know, viz., that they are both alike.' For the whole subject cf. Guy Mannering, especially Introduction and Chap. 3.

18. *pars violentior natalis horae*] 'the ascendant influence at the hour of my nativity.' The '*pars violentior*' in a horoscope would be the planet or star which by its position at the critical moment was deemed to have mastered or subdued all the others.

19. *tyrannus undae*] 'lord of the waves.' So Od. 1. 3. 15 the South wind is called *arbiter Hadriae*, i.e. the judge who can decide whether there shall be storm or calm.

22. *te...*] The clue to this somewhat involved clause is found by observing that '*impio Saturno*' is to be taken both with '*refulgens*' = 'shining brilliantly from the opposite quarter,' i.e. to oppose impious Saturn, and with '*eripuit*' = 'snatched thee from the power of.'

25. *alas*] For the metaphor cf. Byron, *The Destruction of Sennacherib*, 'For the Angel of Death spread his *wings* on the blast.'

*cum...sonum*] 'when the thronging populace thrice made their joyous applause echo through the theatres.' Maecenas was greeted with loud applause on first entering the theatre after a serious illness. Cf. *Od.* 1. 20. 4. The theatre would be that of Pompey at the south end of the *Campus Martius*. '*ter*': just as when we say 'three cheers.' *crepo* is used intransitively of any dry sound, e.g. rustling, rattling, clapping, and then in the poets actively = to make such a sound, here by clapping of hands (cf. *Od.* 1. 20. 4, *plausus*, from *plaudo*, to strike).

28. *sustulerat*] 'had carried me off.' By this use of the indicative in a hypothetical sentence an event is spoken of as *positively certain* to have happened, but for something or other having prevented it. There is the same construction *Od.* 3. 16. 3, *munierat...si non risissent*. For the event see *Ode* 13.

*Faunus*] Perhaps as a woodland god and therefore having control over trees, mentioned as being the friend of poets who love the country and the country's gods. Wickham suggests that *Faunus* = Pan, Pan being the son of Mercury, and that this may explain the introduction of '*Mercurialium*,' but no explanation can palliate the awkwardness of such an expression as '*Faunus guardian of the men whom Mercury guards*.'

For the reasons why Horace calls Mercury the patron of poets see *Od.* 1. 10. 1—8, where he is called the 'giver of speech' (*facundus*, cf. ἑρμῆς, ἑρμηνεύω) and 'father of the lyre' (*lyrae parens*), &c. Cf. too 7. 13. In no case, however, can the phrase '*virī Mercuriales*' be called a happy one, as a periphrasis for 'poets.'

30. *reddere*] 'to duly pay.' A vow consisted in promising, if the gods did something for you, to give or pay (*dare*) something in return (*re*): when the gods had done their part, you became *voti reus*, = 'a debtor of your vow,' which it then was your duty to 'repay,' 'pay as you were bound to do' (*reddere*).



## ODE XVIII.

'I have no lordly palaces, no princely fortune, but I have honesty, ability, reputation, and above all contentment. You, on the other hand, as though for you Time halted on its course, though old, are still eager to build new villas encroaching even on the sea's domain, yes, and worse still, encroaching on your poor neighbour's ground, driving him out from hearth and home with his wife and ragged children. And yet more surely than all your palaces, does the grave await you. What would you have? Impartially does earth open to take back her children, poor and rich alike: no wealth can bribe Death: in Death the rich man finds an eternal prison, the poor man eternal repose.'

A fine Ode, equally interesting in matter and manner, and deserving careful study.

1. *non ebur neque aureum lacunar*] These words go closely with one another, = 'no panelled roof adorned with ivory and gold.' That '*ebur*' cannot be taken by itself = 'ivory furniture' is plain from the other things mentioned, viz.: 'a roof,' 'architraves' and 'columns.' For '*lacunar*,' see 16. 11 n.

2. *renidet*] 'reflects the light'; which would be especially the case with a gilded ornamental ceiling.

3. *trabes Hymettiae*] 'architraves of marble from Hymettus.' '*Trabes*' = 'beams,' i.e. huge blocks of marble, shaped like beams. The marble of Hymettus was of pure white. What the '*trabes*' are is explained in the next line—long longitudinal blocks placed on the tops of the pillars.

4. *recisas*] 'quarried.' Numidian marble was celebrated.

5. *neque...occupavi*] i.e. nor have I unexpectedly had a fortune left me. The wealth of the Attalid kings of Pergamos was proverbial, cf. Od. 1. 1. 12, *Attalicis conditionibus* = 'on terms such as a Rothschild could offer.'

7. *Laonicas purpuras*] Cf. Juv. 8. 101, *Spartana chlamys*. The shell-fish (see 16. 35 n.) from which the purple dye was made were found on the coast of Laconia.

8. *trahunt*] 'spin.' The word is used of drawing out the thread (*filum*) from the ball of material on the distaff (*colus*), with a view to winding it round the spindle (*fusus*).

*honestae*] 'of gentle birth.' The epithet is added because it would only be the very wealthy or noble who would number among their retainers persons of gentle birth.

9. *ingeni benigna vena*] 'a rich vein of talent.' *ingenium* (from *in* and *gigno*), 'that which is born in one,' 'natural ability.' Horace always uses the contracted genitive of this and similar words.

'*vena*' is used in the same sense A. P. 409, *sine divite vena*, where from the epithet it is plain Horace derives the metaphor from a vein of ore.

11. *nihil supra deos lacesso*] 'for nothing beyond do I assail (or importune) the gods.' *lacesso* takes a double acc. from the general sense of 'asking' contained in it.

14. *beatus*] As frequently, it is very difficult to decide between the two meanings 'happy' and 'wealthy'; the word involves both ideas.

*unicis Sabinis*] 'my one dear Sabine farm.' The nom. of *Sabinis* is *Sabini*. Prof. Mayor (Pliny, Ep. 3. 4. p. 67) shews that it was usual to describe a farm in any district by the name of the people of that district; so in Pliny continually *in Tuscos* = 'to my Tuscan estate,' and Od. 3. 4. 21, *in arduos tollor Sabinos* 'I climb to my hilly Sabine farm.'

15. *truditur dies die...*] These words are the connecting link between what precedes and what follows: I practise contentment, because I remember that life is short, you, although life is short, still build, &c.

16. *novaeque...lunae*] 'and new moons only wax to wane,' Martin. The application is obvious, cf. 'Even so we, in like manner, as soon as we were born, began to draw to our end,' Wisdom v. 13.

17. *tu...*] Note the position of '*tu*': he represents himself as specially addressing some single person. *locare* is regularly used with an acc. and gerund of putting anything in the hands of a contractor for carrying out. '*secanda*' = 'to be hewn.'

18. *sub ipsum funus*] 'when close on the very borders of the grave.' Cf. *sub noctem*, *sub lucem*, &c.

20. *marisque...*] 'and are eager to push forward the shore of the sea that breaks on Baiae, not satisfied with the possession of the unbroken line of coast.' For '*urges*,' see 9. 9 n. Baiae was the Brighton of Rome, and the whole coast from Baiae to Puteoli was studded with villas.

21. *summovere* (for which cf. 16. 10 n.) = 'make to move forward.' *Maria summoventur* (Senec. Contr. 5) and *mare summovere* (Senec. de Tranq. 3) are also used of the same thing, the sea being represented as 'made to get out of the way.'

22. *continente ripa*] either (1) 'the confining shore,' taking *continente* as a participle, or (2) 'the unbroken shore,' taking *continente* as an adj. nearly = *continuus*, 'holding together,' the sense being that he is not satisfied until his villa projecting into the sea has *broken* the hitherto unbroken line of coast.

23. *quid, quod...*] 'Always used to introduce some stronger argument or charge,' Wickham. Literally, 'What (shall I say) of the fact that...?'

24. *terminos*] 'boundary-stones,' set up at the four corners of each plot of ground; they were under the special protection of the venerable god Terminus, and the citizen who moved one was devoted to the gods. See a very interesting account in Merivale, c. 33, and cf. Deut. xxvii. 17, 'Cursed be he that removeth his neighbour's landmark. And all the people shall say, Amen.'

25. *clientium*] emphatic; the crime was more heinous because committed against those he was bound to protect. The laws of the XII Tables contained a special provision on the subject, *patronus si clienti fraudem fecerit, sacer esto*.

26. *salis avarus*] 'leap in the eagerness of greed.' '*salis*' indicates his boldness and eagerness.

*pellitur...natos*] The natural order of this sentence is considerably altered, on purpose to get the emphatic verb '*pellitur*' first 'Forth is driven...' The verb is in the singular because though Horace says '*et uxor et vir*,' he is thinking mainly of the wife 'with her baby at her breast.'

For the whole scene, cf. Guy Mannering, c. 8, and Meg Merrilies' curse on Ellangowan.

29. *nulla certior tamen*] 'and yet no hall awaits its wealthy lord more surely than the appointed end of greedy Death,' i.e. more certainly than the hall you are building does the grave, the appointed end of all men, await you.

34. *regum*] Either actual 'kings,' or, as frequently in Horace, 'great men.'

*satelles Orci*] No doubt Horace is thinking of Charon, but the peculiar form of the expression 'attendant,' or rather 'sentinel of Orcus' is to be noticed. Throughout this Ode, the palace ('*aula*') which the rich man is preparing is compared with the place (*Orcus*) that is prepared for him; he has his 'guards' (*satellites*), 'attendants,' and so has the grave, a grim and incorruptible one ('*satelles Orci*').

35. *callidum Promethea*] 'notwithstanding his cunning.' For this account of Prometheus, see 13. 37 n.

36. *auro captus*] Cf. Od. 3. 16. 9, *aurum per medios ire satellites...amat*, a passage which shews what force is to be given to '*satelles*' here.

*hic*] Both Orelli and Wickham say 'not Charon but Or-  
cus,' for, they urge, the next lines, and especially the word '*vocatus*,' cannot refer to Charon. But in the first place, to make '*hic*' not refer to the main nominative of the preceding sentence, but to a merely qualitative word such as '*Orci*,' especially when the last words of the sentence are '*auro captus*' in agreement with '*satelles*,' is to violate the first principles of speech. If a schoolboy were to say, 'The Head-Master's butler wouldn't let me out though well tipped. He is a beast,' according to this theory the 'He' would refer to the Head-Master. Secondly, those who say that l. 40 could not be used of Charon, forget that Horace, though no doubt thinking of Charon, has only spoken of '*satelles Orci*,' and surely it is the part of a *satelles* when summoned (*vocatus*) to hearken (*audire*, *ὑπακούειν*). Cf. too '*coercet*,' which is accurately used of a 'guard' or 'sentinel.'

37. *Tantali genus*] i.e. men like Tantalus, and therefore such men as the rich man of ll. 17—28. From the nature of his punishment it is clear that Tantalus was taken as a type of greedy and grasping characters.

38. *hic levare...*] 'he too when summoned—aye and unsummoned—to relieve the poor man whose trials are over, obeys.'

To those who will compare the two I think there will appear an interesting parallelism between this Ode and the parable of Dives and Lazarus, St Luke, ch. xvi.



## ODE XIX.

'I have had a vision of Bacchus teaching his sacred hymns to all his train: spare me, dreadful deity, and grant me to tell of thy kingdom abounding in wine and milk and honey, of thy glorified bride, thy victory over thy foes, thy power over nature and overthrow of the rebellious Titans, yea, and even the monsters of the under-world reverencing the symbol of thy strength.'

This Ode is generally described as a mere imitation of a Greek dithyramb, but Plüss, probably rightly, considers it the expression of the poet's longing in a period of anarchy and confusion for an ideal and idyllic world: this he symbolizes under the form of a vision of the reign of Bacchus (the Greek Dionysus, rather than the Roman Bacchus), the giver of happiness and abundance, the founder of civilization, and the conqueror of the rebel powers of darkness.

1. *in remotis rupibus*] his favourite haunts. Cf. Soph. O. T. 1105, ὁ Βακχεῖος θεὸς νάλων ἐπ' ἄκρων ὀρέων.

*carmina*] 'hymns' connected with his worship.

4. *acutas*] either 'peaked,' 'sharp-pointed,' as they were always represented, or—which I prefer considering the emphatic position of the adjective, and the fact that it then matches '*discentes*'—'pricked up,' i.e. to listen.

6. *pleno Bacchi pectore*] 'my heart being filled with (i.e. inspired by) his divinity,' cf. Od. 3. 25. 1, *quo me, Bacche, rapis tui plenum?*

*turbidum laetatur*] 'tumultuously rejoices,' see 12. 14 n.

7. *parce*] Why he should spare, is explained by the words '*gravi metuende thyrsos*,' for the stroke of the thyrsus caused a frenzy bordering on madness.

10. *vinique fontem...*] These are all the miraculous gifts of the god. The description is probably taken from the Bacchae of Euripides, l. 704; 'wine' 'milk' and 'honey' are all well-known types of plenty and abundance, cf. Exod. iii. 8, 'A good land and a large...a land flowing with milk and honey.'

11. *truncis cavis*] Bees often hive in hollow trees, cf. Virg. Georg. 2. 453; here however a miraculous supply is spoken of, such as in Virg. Ecl. 4. 30 is destined to mark the golden age '*et duræ quercus sudabunt roscida mella.*'

12. *iterare*] not 'to tell of more than once,' but to 'represent' (i.e. present, or make present once more) in language what has been previously seen with the eyes.

13. *beatae...*] This refers to Ariadne. '*beatae*' = 'deified,' '*honorem*' = 'mark' or 'token of dignity' i.e. the queenly crown which was given her by Dionysus on their marriage and which became the constellation *Corona*, cf. Virg. Georg. 1. 222.

14. *Pentheï*] From the Greek Πένθευς comes the Latin *Pentheus* which is then treated as a trisyllabic word and so declined.

16. *Thracis*] a Greek adj. Θραξ, Θρακός = Thrax, Thracis.

17. *flectis amnes*] During his Indian travels Dionysus crossed the Orontes and Hydaspes which afforded a passage on dry ground when touched by his thyrsus. The same happened with regard to the Red Sea ('*mare barbarum*'). '*flectis*' applied both to the rivers and the sea probably meaning 'dost make yield to thy sway.' '*barbarum*' = 'foreign,' see 4. 9 n.

18. *uvidus*] lit. 'moist,' cf. Gk. βεβρεγμένος. In all languages there are many conventional phrases and words used to express the condition of being drunk.

19. *nodo coerces viperino*] 'dost confine in a knot of serpents,' i.e. Bacchus binds up their hair with serpents to amuse himself.

20. *sine fraude*] 'without harm,' 'unharméd.' The use of *fraus* in this sense is chiefly found in legal documents (cf. *SE FRAUDE* in the XII Tab.) and is somewhat antiquated.

21. *tu, cum...*] The giants endeavoured to storm heaven, by piling mountains on one another, cf. Virg. G. 1. 281. '*parentis regna*' = 'the realms of the great Father,' i.e. heaven the abode of Juppiter. '*per arduum*' = 'through the steep sky.'

23. *Rhoetum*] one of the giants. '*leonis*' because Bacchus assumed this form during the fray; he had also assumed it when taken prisoner by Tyrrhenian pirates.



25. *quamquam...*] The construction is *quamquam*, *cho-reis et iocis ludoque aptior dictus, pugnae non sat idoneus fere-baris*. 'non sat idoneus' = 'not sufficiently well-suited,' i.e., by the figure called litotes, 'very ill-suited,' cf. *non leni* l. 15.

27. *sed idem*] 'but yet'; for *idem* used where opposite qualities are represented as existing in the same individual, see 10. 16 n. Here the meaning is 'but thou the same person who usedst to be considered good for nothing but fun, &c.'

28. *pacis eras mediusque belli*] 'thou didst take thy part in peace and war alike'; i.e. Dionysus notwithstanding what was said of him shewed that though he enjoyed peace he was equally ready for war.

As regards the position of *que* here and l. 32, Orelli well remarks that the phrase, if expressed fully, would be *pacis eras medius mediusque belli*, but that one *medius* being naturally omitted for brevity the phrase is left as in the text. No doubt too convenience as regards scansion has a great influence in poetry on the position which '*que*' is allowed to assume. Cf. *ve* in a similar position 7. 25.

29. *aureo cornu decorum*] The horn is a very ancient symbol of strength, vigour, plenty and fertility. The god of wine 'that maketh glad the heart of man' is represented with them: Ovid A. A. 1. 1. 239 says that under the influence of wine '*pauper cornua sumit*'; cf. too Od. 3. 21. 18, *tu* (i.e. Bacchus) ...*addis cornua pauperi*, and also for the use of the word 'horn' 1 Samuel ii. 1, 'Mine horn is exalted in the Lord.'

31. *recedentis*] to be taken with '*pedes*' and '*crura*' = 'of you retreating,' 'as you retreated.' The god had gone to Hades to bring back his mother Semele.

*trilingui ore*] The expression must not be examined too closely: *os trilingue* ought to mean 'a mouth with three tongues,' here it is = 'the tongue of each of his three mouths.'

## ODE XX.

'I, Maecenas, shall never die but shall be changed into a swan the music of whose note shall be heard throughout the world; therefore let none mourn over my cenotaph.'

The Ode is completely conventional and unnatural: Horace concludes Bk. 3 with an Ode which also expresses his hope of

an immortality of fame, but which affords an admirable contrast to this in force and power.

Wickham says the Ode may be described as an amplification of Ennius' epitaph on himself:

'Nemo me lacrumis decoret, nec funera fletu  
Faxit. Cur? voluto vivu' per ora virum.'

No doubt the same thought underlies both the epitaph and the Ode, but it would be impossible to point out more vividly, than is done by bringing them together, the contrast between what is genuine and what is fantastic in poetry.

According to Plüss, the situation is this; the poet is supposed to be dead; his corpse is on the funeral pyre; Maecenas calls on his friend for the last time; in answer the poet's ghost or shade proclaims its transformation.

1. *non usitata...*] 'on no ordinary or faltering pinions will I sweep, a bard of double shape, through the bright upper air.'

'*non usitata*': so in the 1st Ode of the next book l. 2 he speaks of his writings as '*carmina non prius audita*,' partly meaning that lyric poetry had not been attempted in Latin by any before him, partly that the quality of his poetry was of no common stamp.

2. *liquidum aethera*] The epithet *liquidus* is applied to either *aer* or *aether*, either with reference to its being 'translucent' like water, or 'yielding' like all fluids (cf. in this case Milton's phrase 'the buxom air,' where 'buxom,' the German 'beugsam,' means 'yielding').

4. *invidiaeque maior*] 'and soaring high above envy.' Lit. 'greater than,' i.e. 'superior to' envy.

5. *pauperum sanguis parentum*] 'the offspring of lowly parents.' The phrase is employed in close connection with the word '*invidia*' in l. 4: Horace was the son of a freedman (*libertinus*), and the meanness of his birth was a favourite subject for the sneers of those who were jealous (*invidi*) of his social and poetical success (cf. Sat. 1. 6. 46). He here adopts the very words in which they had sneered at him in order to make the glory which he was destined to attain greater, by contrast with the position from which he had started.

6. *quem vocas dilecte Maecenas*] These words may be taken in two ways—(1) ‘Whom thou, O Maecenas, dost call Dear friend’; (2) ‘Whom thou, O dear Maecenas, dost call’ or ‘summon.’ The objection to the first method is the separation of the vocative ‘*dilecte*’ from the vocative ‘*Maecenas*,’ which is impossible, if the ordinary laws of language are to be respected. Moreover elsewhere Horace has such phrases as *care Maecenas* Od. 1. 20. 5, *candide Maecenas* Epod. 14. 5, which prove that he would naturally have used such a phrase as ‘*dilecte Maecenas*.’ Besides it is extremely doubtful whether ‘*vocas dilecte*’ could even by itself mean ‘thou callest Dear friend’: it would certainly be questionable Latin.

The second translation is natural and, I think, necessary, but obscure. Orelli would explain ‘*vocas*’ as=‘dost summon,’ i.e. to thy house, company, or the like, but this seems mean and matter of fact in the very middle of such a rhapsody. Personally I am strongly in favour of giving to ‘*vocas*’ a much wider and larger sense, =‘dost summon,’ i.e. to poetic endeavour, to the hope of glory and immortality. So taken it gives excellent sense, and the behaviour of Maecenas is forcibly contrasted with that of Horace’s detractors—‘I, whom many sneer at as lowborn, yes I, whom thy voice (*vox, voco*) on the contrary, beloved Maecenas, ever urges forward, shall never encounter death.’ So too Archdeacon Wrangham (v. Translations of Horace, selected by C. W. F. Cooper):

‘Not I, from humble lineage sprung,  
Not I, dear Patron, whom thy tongue  
Summons to fame, will fear to die  
Or bound by Styx’s fetters lie.’

7. *obibo*] sc. *diem supremum*=‘I shall die.’

9. *iam iam...*] He here speaks as though he felt his metamorphosis already beginning.

*residunt cruribus*] ‘settles down on my ankles.’ *sido* and its compounds (as distinguished from *sedeo*) always express a slow and gradual process of coming into a position of rest.

11. *leves*] Notice the quantity.

13. *Daedaleo notior*] The reading *notior* ‘more famous’ is found in two good MSS. and gives better sense than the common reading *ocior*. It also avoids the very awkward hiatus *Daedaleo ocior*, although in lines, where proper names occur, the poets not unfrequently affect a similar license: cf. Virg. Ecl. 2. 24, in *Actaeō Æracyntho*; Ovid Her. 9. 87, *cupressiferō Ærymantho*.

For an account of the song of the dying swan (about which naturalists are silent) see Tennyson's *The Dying Swan*, and cf. the well-known epigram :

'Swans sing before they die, 'twere no bad thing  
Should certain persons die before they sing.'

17. *dissimulat*] 'endeavours to hide.'

19. *noscent*] 'shall learn.' *nosco* is an inceptive verb like the Gk. *γίγνωσκω*; hence the perfect *novi* (and in Gk. *ἐγνώκα*) = 'I have learnt,' i.e. 'I know.'

*peritus*] used proleptically; 'by the study of my writings shall the Spaniard become learned.'

Considering however the fact that during the succeeding century Spain produced many writers of great eminence, e.g. the two Senecas, Lucan, Martial, Columella and Quintilian, perhaps it is not quite impossible that at this time the Spaniards may have been noted for literary zeal, and that Horace may be using the adjective with strict accuracy.

20. *Rhodanique potor*] a periphrasis for 'dwellers by the Rhone.' Cf. Hom. II. 2. 825, *πίνοντες ὕδωρ μέλαν Αἰσήποιο*, and Od. 4. 15. 21, *qui Danubium bibunt*.

21. *inani*] so too '*supervacuos*' l. 24, because Horace will still survive, i.e. his fame will. How there could be a '*funus*' at all it is difficult to see, as his body had been changed into that of a swan at the beginning of the Ode: here however he seems to speak as if his spirit only had taken flight, leaving its tenement of clay behind it, over which his friends, thinking it to be Horace, will perform funeral rites, 'empty' rites however, because the real Horace will be still alive and immortal.

It is idle to attempt to explain the discrepancy: conventional poetry and conventional painting evade the ordinary rules of criticism and common sense, sometimes with success, usually without.

# VOCABULARY.

## LIST OF ABBREVIATIONS.

a.	= active.	interj.	= interjection.
abl.	= ablative.	m.	= masculine.
acc.	= accusative.	n.	= neuter.
adj.	= adjective.	nom.	= nominative.
adv.	= adverb.	num.	= numeral.
comp.	= comparative.	part.	= participle.
conj.	= conjunction.	perf.	= perfect.
d.	= dative.	prep.	= preposition.
dep.	= deponent.	pron.	= pronoun.
f.	= feminine.	sup.	= supine.
gen.	= genitive.	superl.	= superlative.
indecl.	= indeclinable.	v.	= verb.

The words in brackets either indicate the derivation of a word or are closely akin to it.

abdo, ěre, dĭdi, dĭtum, v. a.  
*hide.* (ab, do)

absum, esse, fŭi, v. n. *am*  
*absent.*

absŭmo, ěre, sŭmpsi, sŭmp-  
tum, v. a. *use up.*

ācervus, i, m. *heap.*

Āchēmēnes, is, m. a king of  
Persia, regarded as the rich-  
est of men.

Āchilles, is, or ěi, m. the most  
beautiful and brave of the  
Greeks who went to Troy.  
He slew Hector and fell in  
battle at the Scæan gate.  
(Ἀχιλλεύς)

ācuo, ěre, ui, ūtum, v. a.  
*sharpen, whet.* (ώκός)

ācŭtus, a, um, adj. *sharp.* (ώκός,  
acu)

addo, ěre, dĭdi, dĭtum, v. a.  
*add, mention also.*

ādeo, ěre, ĩvi, or ii, ĩtum,  
v. a. and n. *approach, go to.*

ādĭmo, ěre, ěmi, emptum, v. a.  
*take away, withdraw.*

adspicio, ěre, spexi, spectrum,  
v. a. *look at, regard.*

Æācus, i, m. king of Ægina,  
celebrated for his justice,  
after his death became one  
of the three judges in Hades.

ædes, is, f. *temple.*

Ægæus, a, um, adj. *Ægean,*  
the name of the sea between  
Greece and Asia Minor.

Æōlŭdēs, æ, patronymic, son or  
descendant of Æōlus.

Æōlius, a, um, adj. *having to*  
*do with Æolia*, a district of  
Mysia in Asia Minor: both  
Sappho and Alcæus used  
the Æolic dialect.

æquē, adv. *equally, as.*



æquus, a, um, adj. *even, impartial.*

āēr, ēris, m. *air, mist.*

ærātus, a, um, adj. *brazen, brazen-beaked.* (æs)

æstuo, āre, āvi, ātum, v. n. *boil, surge, eddy.* (æstus)

æstuōsus, a, um, adj. *surging, stormy.*

ætas, ātis, f. *age, time of life, time.*

æternus, a, um, adj. *everlasting.*

æther, ēris, m. *the upper air.* (αιθήρ)

ævum, i, n. *time, age, life.* (αιών)

Āfer, fri, m. *an African, Carthaginian.*

affēro, ferre, attūli, allātum, v. a. *bring to.* (ad, fero)

Āfrica, æ, f. *Africa.*

āger, agri, m. *field.*

āgĭto, āre, āvi, ātum, v. a. *move, sway, drive, hunt.* (freq. of ago)

agna, æ, f. *lamb.*

āgo, ěre, ěgi, actum, v. a. *drive, carry, waft.*

ālā, æ, f. *wing.* (= axla, shortened for axilla)

albus, a, um, adj. *white, pallid.*

Alcæus, i, m. *lyric poet of Mytilene in Lesbos, flourished 610 B.C., invented the Alcaic metre, wrote many warlike odes.*

ālĕa, æ, f. *a game of chance, chance, hazard.*

āles, gen. ūtis, adj. *winged; also as subst. bird, omen.* (ala)

āliunde, adv. *from another quarter.* (alius, unde)

ālius, a, ud, adj. *other, another.* (ἄλλος)

alter, ěra, crum, adj. *one of two, the other of two, second, different.*

altus, a, um, adj. *lofty.* (alo)

āmābĭlis, e, adj. *loveable.*

āmārus, a, um, adj. *bitter.*

āmīcĭtia, æ, f. *friendship.*

āmīcus, i, m. *friend.*

āmīcus, a, um, adj. *friendly, dear, pleasing; comparative, amīcior.*

amnis, is, m. *stream.* (? = apnis from same root as aqua)  
āmo, āre, āvi, ātum, v. a. *love, am wont.*

āmĕnus, a, um, adj. *lovely (to the eye).*

āmor, ōris, m. *love.*

amplūs, a, um, adj. *big, large.*

ān, conj. *whether.*

ancilla, æ, f. *maid-servant.*

anguis, is, m. *snake.*

angŭlus, i, m. *corner.* (ἀγκŭλος)

angustus, a, um, adj. *narrow, straitened.*

ānĭma, æ, f. *breath, breeze, life.* (ἄνεμος)

ānĭmōsus, a, um, adj. *spirited, courageous.*

ānĭmus, i, m. *spirit, mind, feeling.*

annus, i, m. *year.*

Antĭlŏchus, i, m. *son of Nestor, who was slain by Memnon the son of Tithonus and Aurora.*

antrum, i, n. *cave.*

āpĭum, i, n. *parsley.* (apis)

Āpollo, ūnis, m. *brother of Diana, the sun-god. God of divination and poetry, of healing and also destruction.* (? connected with ἀπόλλυμι)

appāreo, ěre, ūi, ūtum, v. n. *appear.*

āpto, are, āvi, ātum, v. a. *fit, set.*

aptus, a, um, adj. *fit, suitable.*

Āquĭlo, ōnis, m. *North wind.*

āquōsus, a, um, adj. *watery.*

Ārabs, ābis, m. *an Arabian.*

ārātrum, i, n. *plough*. (aro)  
 arbiter, tri, m. *judge, ruler*.  
 (ad, bito = eo)  
 arbor, ōris, f. *tree*.  
 Arctos, i, f. the constellation  
 of the *Great Bear* (ursa  
 major); and then the wind  
 which blows from that  
 quarter, *North wind*.  
 arcus, ūs, m. *bow*.  
 ardeo, ēre, arsi, arsum, v. n.  
 and a. *am warm, am on fire*;  
*am warmly in love with*.  
 arduus, a, um, adj. *steep*,  
*difficult*.  
 argentum, i, n. *silver, plate*.  
 (ἀργυρος)  
 Argēus, a, um, adj. *Argive*, of  
 Argolis in the Peloponnese.  
 (Ἀργεῖος)  
 āridus, a, um, adj. *dry, wither-*  
*ed*. (areo)  
 Armēnius, a, um, adj. *Ar-*  
*menian*.  
 armum, i, n. *arm, weapon*.  
 arx, cis, f. *citadel, hill*.  
 asper, ĕra, ĕrum, adj. *rough*.  
 Assyrius, a, um, adj. *Assy-*  
*rian*.  
 astrum, i, n. *star*. (ἀστήρ)  
 āt, conj. *but*.  
 āter, tra, trum, adj. *black*,  
*gloomy*. (? αἶθω)  
 atque, conj. *and*.  
 Ātrides, æ, m. *son of Atreus*,  
 generally means Agamem-  
 non.  
 ātrox, gen. ōcis, adj. *gloomy*,  
*unbending*. (āter)  
 Attālus, i, m. king of Perga-  
 mus, died 133 B.C. and left  
 his wealth to the Roman  
 people.  
 attĕro, ĕre, trīvi, trītum, v. a.  
*rub, wag*.  
 audio, ĭre, ĭi or ĭvi, ĭtum, v. a.  
*hear, hear of*.

aufĕro, ferre, abstūli, ablātum,  
 v. a. *bear off, take away*.  
 Augustus, i, m. first Roman  
 Emperor, originally called  
 C. Octavius, then adopted  
 by Julius Cæsar and called  
 C. Julius Cæsar Octavianus.  
 Born B.C. 63, died A.D. 14.  
 aula, æ, f. *hall, court*. (αὐλή)  
 Aulon, ōnis, m. a valley near  
 Tarentum in South Italy,  
 celebrated for its vineyards.  
 aura, æ, f. *breath, breeze*. (ἄω)  
 aureus, a, um, adj. *golden*.  
 (aurum)  
 auris, is, f. *ear*. (οὖς)  
 aurum, i, n. *gold*. (? connected  
 with aes)  
 auspicium, i, n. *watching of*  
*birds, omen, auspices*. (avis,  
 spicio)  
 Auster, tri, m. *the drying or*  
*South wind*. (αὖω)  
 aut, conj. *or*.  
 Autumnus, i, m. *the time of*  
*increase, Autumn*. (augeo)  
 āvārus, a, um, adj. *greedy*. (aveo)  
 āversus, a, um, part. *opposed*.  
 (averto)  
 āvidus, a, um, adj. *greedy*.  
 bāca, æ, f. *berry*.  
 bacchor, āri, ātus sum, v. dep.  
 n. *revel*.  
 Bacchus, i, m. the god of  
 wine.  
 Baiae, ārum, f. a town on the  
 bay of Naples.  
 barbārus, a, um, adj. *speaking*  
*unintelligibly, barbarous*.  
 (an imitative word)  
 Bārīnē, ēs, f. proper name.  
 beātus, a, um, adj. *made*  
*blessed, happy*. (beo)  
 bellicōsus, a, um, adj. *war-*  
*like*. (bellum)  
 bellum, i, n. *war*. (originally

- dūellum*, a contest between two, a duel)  
*bēlua*, æ, f. *monster*.  
*bēnē*, adv. *well*. (*bonus*)  
*bēnignus*, a, um, adj. *good, kindly, liberal, rich*. (*bene*)  
*beo*, āre, āvi, ātum, v. a. *bless*.  
*bībo*, ēre, bībi, no sup., v. a. *drink*. (πίνω)  
*bīformis*, e, adj. *two-shaped*. (*bis, forma*)  
*bis*, num. adv. *twice*. (= *duis* from *duo*, cf. *bellum*, *δύς*)  
*Bistōnides*, gen. um, f. the women of the *Bistōnes*, a tribe of Thrace. (= Gk. fem. adj. *Βιστωνίς*)  
*bōnus*, a, um, adj. *good, kindly*. comp. *melior*, sup. *optimus*.  
*Bospōrus*, i, m. the strait near Constantinople.  
*brāchium*, ii, n. *arm*. (βραχίον)  
*brēvis*, e, adj. *short, short-lived*. (βραχύς)  
*Brīscīs*, īdis, f. a maiden taken prisoner by Achilles, who was forced to give her up to Agamemnon.  
*brūma*, æ, f. *the shortest day, winter*. (= *brevima*)  
*Brūtus*, i, m. one of the murderers of Cæsar 44 B.C.; he commanded along with Cassius at Philippi 42 B.C.  
*cādo*, ēre, cēcīdi, cāsum, v. n. *fall*.  
*cādūcus*, a, um, adj. *destined to fall*. (*cado*)  
*cādus*, i, m. *large earthen vessel, wine-jar*. (κάδος)  
*Cæcūbus*, a, um, adj. *of Cæcubum* in Latium near Fundi.  
*cæcus*, a, um, adj. *blind, hidden*.  
*cædes*, is, f. *cutting, slaughter*. (*cædo*)  
*cælebs*, gen. ībis, adj. *unwedded*.  
*cælum*, i, n. *heaven*.  
*Cæsar*, āris, m. a cognomen of the gens Julia, afterwards applied as a title to the Emperors.  
*cæspes*, ītis, m. *turf*.  
*cæleo*, ēre, ui, no sup., v. n. *am warm*.  
*callīdus*, a, um, adj. *cunning, clever*.  
*Cāmēna*, æ, f. native Italian word for a *Muse, goddess of song*. (= *Casmena*, see under *carmen*)  
*campus*, i, m. *field, plain*.  
*cānītiēs*, ēi, f. *whiteness, old age*. (*cānus*)  
*cānōrus*, a, um, adj. *tuneful*. (*cano*)  
*Cantāber*, bri, m. *Cantabrian*; the inhabitants of Cantabria, a mountainous district in N. W. of Spain, were brigands who constantly harassed the settlements on the E. coast: Augustus went against them in 25 B.C.; they were finally subdued in B.C. 19 by Agrippa.  
*canto*, āre, āvi, ātum, v. a. *sing of*.  
*cantus*, ūs, m. *song*. (*cāno*)  
*cānus*, a, um, adj. *white, hoary*.  
*cāpax*, gen. ācis, adj. *large*. (*cāpio*)  
*cāpillus*, i, m. *hair*.  
*cāpio*, ēre, cēpi, captum, v. a. *catch*.  
*Cāprīcornus*, i, m. the constellation of *the Goat*.  
*cāprīpēs*, gen. pēdis, adj. *goat-footed*.  
*captīva*, æ, f. *prisoner*. (*cāpio*)  
*cāput*, ītis, n. *head*.  
*cāreo*, ēre, ūi, ītum, v. n. followed by abl. *am without*.

- carmen, ŷnis, n. *song, ode.* (= cas-men from root *kas*=sing)
- carpo, ěre, psi, ptum, v. a. *pluck*; *carpere iter*=*to travel a journey.*
- cārus, a, um, adj. *dear.*
- Caspian, a, um, adj. *Caspian.*
- cāsus, ŷs, m. *fall.* (cādo)
- cātena, æ, f. *chain.*
- Cāto, ōnis, m. M. Porcius, a Stoic, enemy of Cæsar, committed suicide at Utica after battle of Thapsus, 46 B.C.
- canda, æ, f. *tail.*
- causa, æ, f. *reason, motive, source.*
- cautus, a, um, adj. *careful.*
- cāveo, ěre, cāvi, cautum, v. n. *am on my guard.*
- cāvus, a, um, adj. *hollow.*
- Cēcropsius, a, um, adj. *having to do with Cecrops*, first king of Attica, and so *Athenian.*
- cēdo, ěre, cessi, cessum, v. n. *go, depart.*
- cēlēber, bris, bre, adj. *thronged, crowded.*
- cēler, is, e, adj. *swift.*
- celsus, a, um, adj. *high, tall.*
- cēna, æ, f. *dinner.*
- census, i, m. *property, income.* (censeo)
- centiceps, gen. cīpītis, adj. *hundred-headed.* (centum, caput)
- centum, num. adj. *indecl. hundred.* (ἐκατόν)
- Cerbērus, i, m. the dog which guarded the gate of Hades.
- cērēbrum, i, n. *brain, temple.* (κάρα)
- certō, adv. *at any rate, at all events.*
- certo, āre, āvi, ātum, v. n. *contend, vie with.*
- certus, a, um, adj. *sure, fixed.*
- cervix, īcis, f. *neck.*
- cervus, i, m. *stag, deer.* (κέρας, cornu)
- Cēus, a, um, adj. *having to do with Ceos*, an island in the Ægean Sea, one of the Cyclades where Simonides, the lyric and elegiac poet, was born 556 B.C.; he was especially celebrated for his dirges (θρήνοι) and epitaphs.
- Chimæra, æ, f. a fire-breathing monster with the head of a lion, body of a goat (χιμαιρα), and tail of a serpent, slain by Bellerophon.
- chōrēa, æ, f. *dance.* (chorus)
- chōrus, i, m. *band of dancers, dance.* (χόρος)
- cībōrium, ii, n. *large goblet, a large cup made to imitate the pod of the Egyptian bean.*
- cīnis, ěris, m. *ashes.*
- circum and circā, prep. with acc. *around, about.* (cf. circus, κύκλος)
- cīthāra, æ, f. *lyre.* (κιθάρα)
- cītus, a, um, adj. *quick, speedy.* (cieo)
- cīvīcus, a, um, adj. *civil, of citizens.* (civis)
- clāmor, ōris, m. *shout, cry.*
- clārus, a, um, adj. *illustrious, bright.*
- claudo, ěre, si, sum, v. a. *shut.*
- clāvis, is, f. *key.*
- cliens, tis, m. *one who listens to or is dependent on a patron, client.* (κλύω)
- clienta, æ, f. *female client.* (see cliens)
- Cōcēytus, i, m. *one of the rivers of Hades.* (κωκυτός)
- coēmo, ěre, ēmi, emptum, v. a. *buy up.*
- coērceo, ěre, ui, itum, v. a. *keep together, check, restrain, fasten, bind.* (eum, arceo)



cōgīto, āre, āvi, ātum, v. a.  
*plot, intend.*

cōgo, ěre, coēgi, coactum, v. a.  
*compel.*

cōhlybeo, ěre, ui, ytum, v. a.  
*keep together, check, keep in.*  
(cum, habeo)

cōhors, hortis, f. *company,*  
*band.*

Colchi, ōrum, m. inhabitants  
of a country at the E. of  
the Black Sea.

Colchus, a, um, adj. *Colchian.*

collum, i, n. *neck.*

cōlo, ěre, ui, cultum, v. a. *till,*  
*cultivate, worship.*

cōlōnus, i, m. *settler, farmer.*  
(cōlo)

cōlor, ōris, m. *colour, beauty.*

cōlūmen, īnis, n. *support, stay.*

cōlūma, æ, f. *pillar.*

cōma, æ, f. *hair; of trees, foli-*  
*age.* (κόμη)

cōmes, ītis, m. and f. *com-*  
*panion.* (cum, eo)

commūnis, e, adj. *public.*

cōmo, ěre, compsi, comptum,  
v. a. *put together, arrange.*

compesco, ěre, scui, no sup.,  
v. a. *keep in, confine, check.*

concha, æ, f. *shell.*

concipio, ěre, cēpi, ceptum, v.  
a. *conceive.*

condo, ěre, didi, dītum, v. a.  
*put together, hide.* (cum, do)

conjux, ūgis, f. *one joined*  
*with another, wife.* (con,  
jungo)

consentio, ěre, sensi, sensum,  
v. n. *agree.* (cum, sentio)

consilium, i, n. *counsel.*

consōcio, āre, āvi, ātum, v. a.  
*join together, interweave.*  
(cum, sōcius)

consūlāris, e, adj. *of a consul.*

consūlo, ěre, ūlui, ultum, v. n.  
*deliberate, debate.*

contīnens, gen. entis, adj.  
*bounding, continuous.*

contrāho, ěre, traxi, tractum,  
v. a. *draw together, furl.*  
(cum, traho)

contrēmisco, ěre, trēmui, no  
sup., v. n. and a. *shudder*  
*at.* (cum, tremo)

cōpīa, æ, f. *abundance.*

cornū, ūs, n. *horn, used of a*  
*trumpet curved round, as*  
*opp. to a lituus which was*  
*only slightly bent at the*  
*end.* (κέρας)

cōrōna, æ, f. *garland, chaplet.*

corpus, ōris, n. *body.*

cōs, cōtis, f. *whet-stone.*

cōthurnus, i, m. *high-shoe,*  
*buskin.* (κόθορνος)

crēdo, ěre, didi, dītum, v. a.  
*believe, trust.*

crēpo, āre, ui, ytum, v. n. and  
a. *resound, make to resound.*

creresco, ěre, crēvi, crētum,  
v. n. *grow, increase.*

crīnis, is, m. *hair.*

Crispus, i, m. *grandnephew of*  
*Sallust the historian and a*  
*great friend of Augustus.*  
He died 20 A.D.

crūentus, a, um, adj. *blood-*  
*stained.* (cruur)

crūor, ōris, m. *blood, gore.* (carō)

crūs, ūris, n. *leg.*

cum, prep. with abl. *with,*  
*along with.*

cumba, æ, f. *boat.*

cunctus, a, um, adj. *all.* (co,  
junctus)

cūpīdo, īnis, m. *desire; Cūpīdo*  
*son of Venus, Cupid.* (cupio)

cūpressus, i, f. *cypress.* (κυπά-  
ρισσος)

cūr, adv. *wherefore?* (orig.  
quor = quare)

cūra, æ, f. *care, anxiety, object*  
*of care to.*



cūria, æ, f. *Senate-House, senate, assembly.*

cūro, āre, āvi, ātum, v. a. *care for, be careful.*

custos, ōdis, m. *guardian.*

Cyru*s*, i, m. *first king of Persia.*

Dāeus, a, um, adj. *of Dacia, the district occupied by the Dāci, answering to the mod. Hungary and Transylvania.*

Dādālūs, a, um, adj. *having to do with Dādalus* "the cunning workman" who made wings for himself and his son Icarus. (δαιδάλλω)

dāunno, āre, āvi, ātum, v. a. *condemn; with gen. condemn to.*

Dānaus, i, m. *king of Argos, had fifty daughters who, at the instigation of their father, murdered their husbands on the same night; Hypermnestra alone spared her husband Lynceus.*

daps, dāpis, f. *feast; very rare in nom. sing.*

Daunius, a, um, adj. *Daunian i. e. Italian.*

dē, prep. with abl. *down from, from; also about, concerning.*

dēbeo, ēre, ūi, itum, v. a. *owe. (de, habeo)*

dēcēdo, ēre, essi, essum, v. n. *yield, am inferior to, retire, withdraw.*

dēcēpēda, æ, f. *ten-foot rule.*

decīdo, ēre, cīdi, no sup., v. n. *fall down, fall off.*

decīpio, ēre, cēpi, ceptum, v. a. *deceive; with gen. cheat of.*

dēcōlōro, āre, āvi, ātum, v. a. *discolour, stain.*

dēcōr, ōris, m. *beauty. (deceo)*

dēcōro, āre, āvi, ātum, v. a. *honour, adorn.*

dēcōrus, a, um, adj. *comely, becoming. (deceo)*

dēcus, ōris, n. *grace, glory.*

dēdēcet, ēre, dēcuit, v. impers. *it is unbecoming. (dē, decet)*

dēdōceo, ēre, dēcui, doctum, v. a. *forbid.*

dēdūco, ēre, xi, ctum, v. a. *draw down, lead down.*

dēfēro, ferre, tūli, lātum, v. a. *bring down, bestow.*

Dellius, ii, m. *a friend of Horace; he is said to have served in the civil wars first under Antonius, and afterwards on the side of Augustus.*

Delmāticus, a, um, adj. *Dalmatian, belonging to Dalmatia, on the E. coast of the Adriatic Sea.*

dēmīto, ēre, mīsi, missum, v. a. *send down, droop.*

dens, tis, m. *tooth. (ὀδούς)*

densus, a, um, adj. *thick.*

dēpōno, ēre, pōsui, pōsūtum, v. a. *lay down.*

dēprōpēro, āre, āvi, ātum, v. a. *make quickly.*

dēsīno, ēre, īvi or ii, itum, v. n. *leave off, cease.*

destīno, āre, āvi, ātum, v. a. *reserve, keep, appoint.*

dēsūm, esse, fui, v. n. *am wanting, fail.*

dētorqueo, ēre, torsi, tortum, v. a. *bend down. (de, torqueo)*

deus, i, m. *god; gen. pl. deum or deorum; di and dis are often used for dei and deis.*

dēuius, a, um, adj. *out of the way, retiring. (de, via)*

dextēra (or dextra), æ, f. *right hand.*

diādēma, ātis, n. *diadem, crown. (διδόγμα)*

- Dīāna, æ, f. sister of Apollo; the goddess of light. (dius, dies)
- dīco, ēre, xi, ctum, v. a. *point out in speech, say, utter name.* (δείκνυμι)
- dies, ēi, m. and f. in sing., m. in pl., *day, time.* (root DIV = bright, cf. divus)
- dīgītus, i, m. *the pointing thing, finger.* (δείκνυμι)
- dignus, a, um, adj. *worthy; with abl. worthy of.*
- dīlīgo, ěre, lexi, lectum, v. a. *choose, select, woo, love.*
- Dīōnæus, a, um, adj. *of Diōne, who was the mother of Venus the goddess of Love.*
- dirus, a, um, adj. *dread, terrible.*
- discerno, ěre, crēvi, crētum, v. a. *separate.*
- disco, ěre, dīdīci, no sup., v. a. *learn.*
- discrimen, īnis, n. *difference.* (dis, cerno: cf. κρίνω)
- disjicio, ěre, jēci, jectum, v. a. *shatter.* (dis, jacio)
- dissīdeo, ěre, ēdi, essum, v. n. *sit apart, differ from.*
- dissīmūlo, āre, āvi, ātum, v. a. *disguise, conceal.*
- dissīpo, āre, āvi, ātum, v. a. *scatter.*
- divello, ěre, vulsi, vulsum, v. a. *tear apart, separate.* (dis, vello)
- dīves, gen. ītis, adj. *rich.*
- divīdo, ěre, vīsi, vīsum, v. a. *separate.*
- divītīæ, ārum, f. *riches, wealth.* (dīves)
- divus, i, m. *a god, divinity; sub divo means in the open air.* (dīos)
- do, dāre, dēdi, dātum, v. a. *give.* (δίδωμι)
- dōceo, ēre, ui, doctum, v. a. *teach.*
- dōlōsus, a, um, adj. *treacherous.* (dōlus)
- dōmīna, æ, f. *mistress, ruler.*
- dōmīnus, i, m. *master, owner, lord.*
- dōmo, āre, ui, ītum, v. a. *tame, subdue.*
- dōmus, ūs, f. *home, house; abl. domo.* (δῶμος)
- dūco, ěre, xi, ctum, v. a. *bring, draw, lead.*
- dulcis, e, adj. *sweet.* (γλυκύς)
- dum, conj. *while.*
- dūrus, a, um, adj. *hard, cruel.*
- dux, dūcis, m. *leader.*
- ēbūr, ōris, n. *ivory.*
- ēburnus, a, um, adj. *of ivory.* (ēbur)
- ēdax, gen. ācis, adj. *eating, consuming.* (ēdo)
- Ēdōnus, a, um, adj. *Thracian; the Ēdōni lived near the Strymon in Thrace.*
- ēheu, interject. *alas!*
- elīcio, ěre, ui, ītum, v. a. *draw out, lure forth.*
- ēnāvīgo, āre, āvi, ātum, v. a. *sail over.*
- ēnim, conj. *for.*
- ēnītesco, ěre, ēnītui, no sup., v. n. *shine forth.*
- eo, īre, īvi, ītum, v. n. *go.* (εἶμι)
- eōdem, adv. *to the same place.* (idem)
- ēqua, æ, f. *mare.*
- ēques, ītis, m. *horseman.*
- ēquito, āre, āvi, ātum, v. n. *ride on horseback, career.*
- ēquus, i, m. *horse.* (ἵππος)
- ērgō, adv. *therefore.*
- ērīpio, ěre, ui, reptum, v. a. *snatch from, save.* (ex, rapio)
- errō, āre, āvi, ātum, v. n. *wander.*

- Eūiūs, ii, m. *Bacchus*. (εὐοῖ = enoe)  
 Eūmēnīdēs, gen. um, f. *the Furies*, Allecto, Megæra, Tisiphone. (εὐμενής)  
 euoe, interject. *ho!* a cry used in the worship of Bacchus. (= εὐοῖ)  
 Eurūs, i, m. *East wind*.  
 ēvinco, ēre, vīci, victum, v. a. *conquer, drive out, displace*. (e, vinco)  
 ex, prep. with abl. *out of, from*.  
 exānīmo, āre, āvi, ātum, v. a. *make breathless, kill*. (ex, anima)  
 excīpio, ēre, cēpi, ceptum, v. a. *catch, am ready to receive*.  
 exclūdo, ēre, clūsi, clūsum, v. a. *shut out*.  
 exeo, īre, īvi or ii, Itum, v. n. *go out*.  
 exīgo, ēre, ēgi, actum, v. a. *drive out*.  
 exīguus, a, um, adj. *scanty, narrow*. (ex, ago)  
 exīmo, ēre, ēmi, emptum, v. a. *withdraw, separate*.  
 exītium, ii, n. *ruin, destruction*. (ex, eo)  
 expēdit, v. impers. *it suits, it befits*.  
 expio, āre, āvi, ātum, v. a. *atone for*.  
 expleo, ēre, ēvi, ētum, v. a. *fill to the full*.  
 exsīlium, i, n. *exile*.  
 exsūl, ūlis, m. *an exile*.  
 exstruo, ēre, uxi, uctum, v. a. *build up*.  
 extendo, ēre, tendi, tensum or tentum, v. a. *prolong, stretch out*. (ex, tendo)  
 fācīlis, e, adj. *easy, light*. (facio)  
 Fālernus, a, um, adj. *of or belonging to the Falerian district, in Campania*.  
 fallo, ēre, fēfelli, falsum, v. a. *mock, deceive*. (σφάλλω)  
 falsus, a, um, adj. *untrue, lying*.  
 fāma, æ, f. *reputation; when personified, Fame*.  
 fas, indecl. n. *that which is right in the sight of God; law (divine)*.  
 fātigo, āre, āvi, ātum, v. a. *make weary*.  
 fātum, i, n. *fate, destiny*.  
 Faunus, i, m. *a god of the woods*.  
 fāvilla, æ, f. *ashes*.  
 fērio, īre, no pf. and sup., v. a. *strike*.  
 fēro, ferre, tūli, lātum, v. a. *bear, carry, win; in pass. am said to*. (φέρω)  
 fertilis, e, adj. *productive*. (fero)  
 fērus, a, um, adj. *fierce*.  
 fervīdus, a, um, adj. *hot, fiery*. (ferveo)  
 fessus, a, um, adj. *wearied*.  
 festus, a, um, adj. *festal*.  
 fidēlis, e, adj. *faithful*.  
 fīdes, ēi, f. *good faith, honour*.  
 fīdes, īs, f. *rare in sing. string (of a musical instrument)*. Gk. σφίδη.  
 fidus, a, um, adj. *faithful*.  
 filum, i, n. *thread*.  
 finis, is, m. and f. *end*.  
 fio, fīeri, factus sum, passive of facio, *am made, become*.  
 flāgīto, āre, āvi, ātum, v. a. *demand*.  
 flāgro, āre, āvi, ātum, v. n. *burn*.  
 flāvus, a, um, adj. *yellow, golden-haired*.  
 flēbīlis, e, adj. *tearful, weeping*.  
 flecto, ēre, xi, xum, v. a. *bend, turn*.

fleo, ēre, ēvi, ētum, v. n. and  
 a. *weep, weep for.*  
 flōs, ōris, m. *flower.*  
 fluctus, ūs, m. *wave.*  
 flūmen, īnis, n. *stream.* (fluo)  
 fōlium, ii, n. *leaf.*  
 fons, tis, m. *fountain, source.*  
 forma, æ, f. *shape, beauty.*  
 formīdōlōsus, a, um, adj.  
*terrible, dreadful.* (formīdo)  
 forsān, adv. *perhaps.* (fors)  
 fortis, e, adj. *brave.*  
 fōrtūitus, a, um, adj. *chance.*  
 (fors)  
 fortūna, æ, f. *fortune, chance.*  
 (fors, fero)  
 frango, ĕre, frēgi, fractum,  
 v. a. *break, cut short.*  
 frāter, tris, m. *brother.*  
 fraus, dis, f. *treachery, guile,*  
*harm.*  
 frēquens, gen. tis, adj. *throng-*  
*ing.*  
 frētum, i, n. *eddy, tide.*  
 frustrā, adv. *in vain.*  
 fūga, æ, f. *flight.*  
 fūgax, gen. ācis, adj. *flying,*  
*hurrying.*  
 fūgio, ĕre, fūgi, fūgitumī, v. n.  
 and a. *flee; flee from, es-*  
*cape.* fūgē with inf. is equi-  
 valent to nōli, *be unwilling.*  
 (φεύγω)  
 fulgeo, ĕre, fulsi, no sup., v. n.  
*flash, gleam, shine.* (φλέγω)  
 fulgor, ōris, m. *brightness.*  
 fulgur, ūris, n. *flash.*  
 fungor, i, functus sum, v. dep.  
 a. with abl. *perform, accom-*  
*plish, finish.*  
 fūnus, ĕris, n. *funeral, death.*  
 fūriōsus, a, um, adj. *mad,*  
*frenzied.* (fūror)  
 fūro, ĕre, ūi, v. n. *am mad.*  
 furvus, a, um, adj.  *dusky.*

Gādes, ium, f. a town in His-

pania Baetica, the modern  
*Cadiz.*  
 Gætūlus, a, um, adj. *of Gætul-*  
*lia, in the north of Africa.*  
 Gālæsus, i, m. a river near  
 Tarentum.  
 Gargānus, i, m. a mountain in  
 Apulia.  
 gaudeo, ĕre, gāvīsus sum, v.  
 n. *rejoice.*  
 gaza, æ, f. *wealth.* (a Persian  
 word)  
 gēlīdus, a, um, adj. *cold,*  
*frozen.* (gelu)  
 Gēlōni, ōrum, m. a tribe in  
 Scythia, mod. *Ukraine.*  
 gemma, æ, f. *jewel.*  
 gēmo, ĕre, ui, itum, v. n. and  
 a. *groan; groan for.*  
 gēnēr, ĕri, m. *son-in-law.*  
 gens, tis, f. *family, race.*  
 (γένος)  
 gēnus, eris, n. *race.* (gigno,  
 γένος)  
 Gērŷōnēs, is, m. a Spanish  
 giant with three bodies,  
 whose oxen were carried off  
 by Hercules.  
 Gīgas, antis, m. *Giant.* (γίγας)  
 glācies, ĕi, f. *ice.*  
 Graius, a, um, adj. *Greek;*  
 as subst. a *Greek.*  
 grāmen, īnis, n. *grass.*  
 grandis, e, adj. *great, noble.*  
 grāvis, e, adj. *heavy, severe,*  
*cruel, stern, baneful.* (βαρύς)  
 grex, grēgis, m. *flock.*  
 Grosphus, i, m. a friend of  
 Horace, his other name is  
 Pompeius.  
 gurgēs, itis, m. *gulf, sea.*  
 Gyas, æ, m. one of the giants.  
 Gŷges, is or æ, m. a beautiful  
 youth.

Hadria, æ, m. *Adriatic Sea.*

Hannībal, ālis, m. leader of the



Carthaginians in the second Punic war (B. C. 218—202).  
Hector, ὄρις, m. son of Priam, bravest of the Trojans, slain by Achilles.

Hērclēus, a, um, adj. of *Hercules*.

hēres, ēdis, m. *heir*.

hōrus, i, m. *master, owner*.

Hespēria, æ, f. *land of the West*, Italy as opposed to Greece and the East. (ἑσπέρα)

Hespērius, a, um, adj. *western*.

Hiber, pl. Hibēres, m. *Spaniard*.

hic, hæc, hoc, demonstr. pron. *this; he, she, it*.

hiems, ēmis, f. *winter, storm*. (χείμα, χιών)

hinnitus, ūs, m. *neigh*. (hinnio)

Hirpīnus, i, m. a friend of Horace, otherwise unknown.

hispīdus, a, um, adj. *shaggy, rough*.

histōria, æ, f. *enquiry, account*. (ιστορείν)

hōmo, īnis, m. *human being, man*.

hōnestus, a, um, adj. *honourable*.

hōnos, ōris, m. *honour, beauty*.

hōra, æ, f. *hour*. (ῥα)

horresco, ēre, horruī, no sup., v. n. and a. *shudder at* (lit. *bristle*).

horribilis, e, adj. *terrible, dread*. (horreo)

hospes, ītis, m. *guest, stranger*.

hospītālis, e, adj. *friendly, hospitable*. (hospes)

hostis, is, m. *foe, enemy*. (orig. *stranger*, cf. *guest*)

hūc, adv. *hither*.

hūmīlis, e, adj. *humble*. (humus)

hṽdrops, ōpis, m. *dropsy*. (ὑδρωψ)

Hṽlēus, i, m. a centaur slain by Hercules.

Hṽmettius, a, um, adj. of *Hymettus*.

Hṽmettus, i, m. a mountain near Athens famed for its bees.

Hṽperbōreus, a, um, adj. of *the far North*. (ὑπερ, βορέας)

ibī, adv. *there*.

Īcārus, ī, m. son of Dædalus, who, with his father's aid, made wings and tried to fly: the wax, which fastened the wings to his body, was melted by the sun, and Icarus fell into the Ægean Sea.

ictus, ūs, m. *stroke, ray*.

idem, eādem, ĩdem, pron. *the same*.

ĩdōneus, a, um, adj. *fitting, suitable*.

ignārus, a, um, adj. *ignorant*. (in, gnārus)

igneus, a, um, adj. *fiery*. (ignis)

ignis, is, m. *fire*.

ignōtus, a, um, adj. *unknown*. (in, notus)

illābor, i, lapsus sum, v. dep. n. *fall on*.

illācrīmābilis, e, adj. *not to be wept over, unwept*.

ille, a, ud, pron. demonstr. *that; that famous; he, she, it*.

imber, bris, m. *rain*.

immēmōr, gen. ōris, adj. *forgetful*. (in, mēmōr)

immērens, gen. entis, adj. *innocent*.

impius, a, um, adj. *unhallowed, unholy*. (in, pius)

impōno, ēre, pōsui, pōsitum, v. a. *place in or on*.

impōtens, gen. entis, adj. *powerless, helpless*. (in, potens)



imprōvisus, a, um, adj. *unforeseen*.  
 impūbes, gen. is and ĕris, adj. *youthful, boyish*.  
 in, prep. with acc. *into, on to, towards*; with abl. *in*.  
 Īnāchus, i, m. first king of Argos, referred to as representing a noble family of great antiquity.  
 ĩnāquālis, e, adj. *uneven*. (in, aequus)  
 ĩnānis, e, adj. *empty, unreal*.  
 incēdo, ĕre, cessi, cessum, v. n. *go, walk*.  
 incrēdibilis, e, adj. *marvellous*. (in, credo)  
 indēcōrus, a, um, adj. *not seemly, disgraceful*.  
 indoctus, a, um, adj. *unlearned, ignorant*.  
 indōmītus, a, um, adj. *untamed, unconquerable*.  
 indulgeo, ĕre, si, tum, v. n. and a. *yield to*.  
 ĩners, gen. tis, adj. *wanting skill or activity, lifeless, sluggish*. (in, ars)  
 infāmis, e, adj. *ill-famed*. (in, fama)  
 infēriæ, ārum, f. *offerings to the dead*. (inferus, infra)  
 infestus, a, um, adj. *adverse*.  
 infīmus, a, um, adj. (superl. of inferus) *lowest*.  
 informis, e, adj. *shapeless, ugly*. (in, forma)  
 ingēnium, ii, n. *genius, ability*. (in, gigno)  
 ingens, gen. ntis, adj. *huge*.  
 ĩnīmīcus, a, um, adj. *hostile*. (in, amicus)  
 ĩnīquus, a, um, adj. *unequal, unfair, unkind, dangerous*. (in, aequus)  
 ĩnops, gen. ōpīs, adj. *poor*.  
 inquam, v. irreg. and defect. *say*.

inrētortus, a, um, adj. *not turned backwards, unblenching*. (in, re, torqueo)  
 insignis, e, adj. *distinguished, splendid*. (in, signum)  
 ĩnsōlens, gen. ntis, adj. *unusual, and so, excessive, proud*. (in, soleo)  
 ĩnsons, gen. ontis, adj. *guiltless, harmless*.  
 ĩnstō, āre, stīti, stātum, v. n. *press on*.  
 ĩntēger, ra, rum, adj. *untouched, whole, sound*. (in, tangō)  
 inter, prep. with acc. *among, in the midst of*.  
 interdum, adv. *sometimes*.  
 ĩntēreo, ĩre, ii, or ĩvi, ĩtum, v. n. *die, wane*.  
 ĩntērest, ĩmpers. v. *it matters, it is important*.  
 ĩntērior, us, compar. adj. *inner, interior*.  
 ĩntonsus, a, um, adj. *unshorn*. (in, tondeo)  
 ĩntorquēo, ĕre, orsi, ortum, v. a. *twist in*.  
 ĩnrā, prep. governing acc. *within*.  
 ĩnultus, a, um, adj. *unavenged*. (in, ulciscor)  
 ĩnvideo, ĕre, vīdi, vīsum, v. n. and a. *envy*.  
 ĩnvīdia, æ, f. *envy*.  
 ĩnvīsus, a, um, adj. *hated*.  
 ĩpse, a, um, pron. *self; him-, her-, itself*.  
 ĩtā, adv. *so*.  
 Ītālus, a, um, adj. *Italian*.  
 ĩter, ĩtīnēris, n. *road, journey*. (eo)  
 ĩtēro, āre, āvi, ātum, v. a. *repeat, represent*.  
 jāceo, ĕre, uī, ĩtum, v. n. *lie, am prostrate*.

jācūlor, āri, ātus sum, v. dep.

a. *throw, aim at.* (jācio)

jam, adv. *now, already, soon.*

jōeus, i, m. *sport, jest.*

jūbeo, ēre, jussi, jussum, v. a.  
bid, order.

jūdleo, āre, āvi, ātum, v. a.  
judge. (judex)

jūgērum, i, n. *acre.*

jūgum, i, n. *yoke; ridge of a hill, hill.* (jungo, ζυγόν)

Jūgurtha, æ, m. king of Numidia, conquered by the Romans under Marius 106 B. C.

jungo, ēre, junxi, junctum, v. a.  
join. (ζυγόν)

Jūno, ōnis, f. *Juno*, greatest of the goddesses, queen of heaven, wife of Juppiter.

Juppiter, Jōvis, m. *Juppiter*, the greatest of the gods, king of heaven. (nom. = Diu-pater; gen. = Diovis, cf. Ζεύς, Διός or Διός)

jus, jūris, n. *right, faith.*

justitia, æ, f. *justice.* (jus)

jūvenca, æ, f. *heifer.*

jūvencus, i, m. *young bullock.*

jūvēnis, is, m. and f. originally adj. *young*, then used as a subst. *a youth.*

jūventas, ātis, f. *youth.*

jūvo, āre, jūvi, jūtum, v. a.  
help; impers. *it delights.*

lābor, ōris, m. *toil, work.*

lābor, i, lapsus sum, v. dep. n.  
glide on, fall.

lābōro, āre, āvi, ātum, v. n.  
work, strive.

lac, tis, n. *milk.* (γάλα, γάλακτος)

Lācæna, f. adj. *Laconian, Spartan* (Λάκων, Λάκαινα), also used as subst. *a Spartan woman.*

lācēssō, ēre, īvi, itum, v. a.

*provoke, challenge, demand from.*

Lāco, ōnis, m. *a Laconian, Spartan.* (Λάκων)

Lācōniēus, a, um, adj. *Laconian, Spartan.*

lācīma, æ, f. *tear.* (δάκρυμα)

lācūnar, āris, n. *carved ceiling.*

lācus, ūs, m. *hollow, lake.*

lætītia, æ, f. *joy, gladness, exultation.* (lætus)

lætor, āri, ātus sum, v. dep. n.  
*rejoice, exult.* (lætus)

lætus, a, um, adj. *glad, abundant.*

lamna, æ, f. *plate, metal.* (= lamina, by syncope)

lāna, æ, f. *wool.* (λάχνη)

languīdus, a, um, adj. *slow, sluggish.*

languor, ōris, m. *faintness.*

Lāpīthæ, ārum, m. *a people of Thessaly in the N. of Greece: they defeated the Centaurs.*

lāqueātus, a, um, adj. *fretted, carved.*

largus, a, um, adj. *liberal.*

lascīvus, a, um, adj. *wanton.*

lassus, a, um, adj. *weary.*

lātē, adv. *widely, far and wide; comp. lātius.* (lātus)

Lātinus, a, um, adj. *having to do with Latium, Latin.*

lātus, ēris, n. *side.*

laudo, āre, āvi, ātum, v. a.  
praise.

laurēa, æ, f. *laurel.* (? fem. of laureus, adj.)

laurus, i, f. *laurel-tree, bay-tree.*

lāvo, ēre (in Hor.) or āre, lāvāvi or lāvi, lāvātum,

lautum or lōtum, v. a.  
wash. (λούω)

lēnis, e, adj. *gentle, mild.*

lēnīter, adv. *gently.* (lenis)

lentus, a, um, adj. *slow, lingering, quiet.*  
 lēo, ōnis, m. *lion.* (λέων)  
 lētum, i, n. *death.*  
 lēvis, e, adj. *light, easy.* (=legvis, cf. ἐλαχύς)  
 lēvis, e, adj. *smooth, beardless, smooth-faced.* (λείος)  
 lēvo, āre, āvi, ātum, v. a. *lighten, relieve.*  
 lex, lēgis, f. *law.*  
 Liber, i, m. the god who gives *freedom* (from care &c.), *Bacchus; wine.*  
 Libra, æ, f. *the Scales, a constellation.*  
 Lībyā, æ, f. *Libya, Africa.*  
 licet, ēre, uit, licitum est, v. impers. *it is lawful.*  
 Līcīnius, ii, m. A. Terentius Licinius Murena, was the brother of Proculius and of Terentia the wife of Mæcenas. He was noted for "an intemperate freedom of speech." He joined Fannius Cæpio in a conspiracy against Augustus, and was put to death B. C. 22.  
 lictor, ōris, m. *attendant.*  
 Līcymniā, æ, f. proper name.  
 lignum, i, n. *log.*  
 līmēs, itis, m. *boundary.*  
 linquo, ēre, liqui, no sup., v. a. *leave.*  
 liquīdus, a, um, adj. *flowing, liquid.*  
 litus, ōris, n. *shore, coast.*  
 lituus, i, m. *trumpet, clarion.*  
 lōco, āre, āvi, ātum, v. a. *put out to contract.*  
 lōcūples, gen. ētis, adj. *rich.*  
 lōcus, i, m. *place.*  
 longē, adv. *afar, at a great distance; comp. longius, longer (of time).*  
 longus, a, um, adj. *long, lasting.*

lūcidus, a, um, adj. *bright.*  
 Lūcrīnus, a, um, adj. *Lucrine,* the name of a large lake in Campania, near Baiæ.  
 lūcrum, i, n. *gain.*  
 luctus, ūs, m. *grief.* (lūgeo)  
 lūdo, ēre, si, sum, v. n. and a. *play.*  
 lūdus, i, m. *game, sport.*  
 lūgūbris, e, adj. *mournful.* (lūgeo)  
 lūna, æ, f. *moon.* (=luc-na, cf. lūc-eo)  
 lustrum, i, n. a ceremony of *purification* performed every five years by the censors; a *period of five years.* (cf. luo, λούω)  
 Lŷcurgus, i, m. king of Edoni in Thrace, blinded for refusing to worship Bacchus.  
 Lŷdē, ēs, f. proper name.  
 Lŷdus, a, um, adj. *having to do with Lydia* in Asia Minor.  
 lymphā, æ, f. *pure water.* (λύμφη)  
 lynx, cis, m. and f. *lynx.* (λύγξ)  
 lýra, æ, f. a large seven-stringed musical instrument, *lyre.* (λύρα)  
 Maccēnās, ātis, m. C. Cilnius, of noble Etrurian descent, the principal minister of Augustus in civil affairs, patron of Horace and Virgil, died B.C. 8.  
 mæreo, ēre, ui, no sup., v. n. and a. *grieve, mourn.*  
 mæstus, a, um, adj. *sad, mournful.* (mæreo)  
 māgis, compar. adv. *more, rather.*  
 magnus, a, um, adj. *great.* comp. major, superl. maximus.  
 māla, æ, f. *jaw.*

mālē, adv. *badly, foolishly, cruelly.*  
 mālignus, a, um, adj. *stingy, envious.*  
 mālōbāthrum, i, n. *unguent, nard.*  
 mālum, i, n. *misfortune, evil.*  
 māneo, ēre, mansi, mansum, v. n. and a. *remain, await.*  
 māno, āre, āvi, ātum, v. n. *drop, trickle.*  
 mānus, ūs, f. *hand; band, troop.*  
 māre, is, n. *sea.*  
 mārītus, a, um, adj. *having to do with marriage; as a subst. husband.*  
 marmor, ōris, n. *the gleaming thing, marble.* (μαρμαίρω)  
 Mars, tis, m. *the god of war; war.*  
 Marsus, a, um, adj. *of or belonging to the Marsi, a tribe in the centre of Italy.*  
 Massicus, a, um, adj. *Massic, ref. to a Mt. in Campania.*  
 māter, ris, f. *mother.* (μήτηρ: ma is the first articulate sound an infant can utter)  
 mātūro, āre, āvi, ātum, v. n. *hasten.*  
 mātūrus, a, um, adj. *ripe, early.*  
 Maurus, a, um, adj. *Moorish, African.*  
 mēcum, i.e. cum me, *with me, like tecum.*  
 mēdiōcītās, ātis, f. *mean.* (mēdiōceris)  
 mēdius, a, um, adj. *middle.* (μέσος)  
 Mēdus, i, m. *Mede, inhabitant of Media, the district which subsequently became the Persian and Parthian empire.*  
 mēl, mellis, n. *honey.* (μέλι)

mēlius, comp. adv. *better, used as compar. of bene.*  
 mēmīni, perf. without pres., isse, imperat. memento, *remember.* (root MEN, cf. mens)  
 mendax, gen. ācis, adj. *lying.* (mentior)  
 mens, tis, f. *mind, intelligence.* (memini, moneo)  
 mensa, æ, f. *table.*  
 mensis, is, m. *the measuring thing, month.* (metior, μέν)  
 mentum, i, n. *chin.*  
 Mercūriālis, e, adj. *of Mercurius.*  
 Mercūrius, i, m. *the patron god of poets.*  
 mērus, a, um, adj. *pure; mērum used as subst. (supply, vinum) pure wine, wine.*  
 Metellus, i, m. Q. Cæcilius Metellus Celer, consul B. C. 60, the year in which Cæsar, Pompey and Crassus formed the so-called First Triumvirate.  
 mētor, āri, ātus sum, v. dep. a. *measure out.*  
 mētuo, ēre, ūi, ūtum, v. a. and n. *fear.*  
 mētus, ūs, m. *fear.*  
 meus, a, um, poss. adj. *my, mine.*  
 milēs, ītis, m. *soldier; troops.*  
 milītia, æ, f. *serving as a soldier, service.*  
 mīnax, gen. ācis, adj. *threatening.*  
 mīnimum, adv. *least of all, in no way.*  
 mīnor, us, adj. *used as comp. of parvus, less.*  
 mīnor, āri, ātus sum, v. dep. a. *threaten.*  
 mīnuo, ēre, ūi, ūtum, v. a. *make less, lessen, waste.*



mīror, āri, ātus sum, v. dep.  
 a. *admire, marvel at.*  
 mīrus, a, um, adj. *wonderful.*  
 mīser, ěra, ěrum, adj. *wretched.*  
 mīseror, āri, ātus sum, v. dep.  
 a. *pity.*  
 mitto, ěre, mīsi, missum, v. a.  
*send, send away, omit.*  
 mōdus, i, m. *manner, measure, limit, phase; often in plur. of musical measures, strains.*  
 mōlēs, is, f. *pile, mass.*  
 mollis, e, adj. *yielding, soft.*  
 (= movibilis, from moveo)  
 mons, tis, m. *mountain.*  
 mōra, æ, f. *delay.*  
 morbus, i, m. *disease.*  
 mōrior, mōri, mortuus sum, v. dep. n. *die.*  
 mōror, āri, ātus sum, v. dep. n. and a. *linger, delay.*  
 mors, mortis, f. *death.*  
 mos, ōris, m. *manner, custom; in plur. character, habits; mōre=after the manner of.*  
 mōtus, ūs, m. *movement.*  
 mōveo, ěre, mōvi, mōtum, v. a. *move, stir up, attract.*  
 mox, adv. *soon.*  
 mūgio, ěre, īvi or ii, ětum, v. n. *low, bellow.*  
 multus, a, um, adj. *much, many a; in plur. many.*  
 mūnus, ěris, n. *gift, office, profession, function.*  
 mūrex, ěcis, m. *shell-fish, purple dye.*  
 mūrmur, ūris, n. *noise, sound.*  
 Mūsa, æ, f. *Muse, one of the nine Muses, the goddesses of poetry and the arts. (Μοῦσα=Movσα, cf. mens)*  
 mūto, āre, āvi, ātum, v. a. *change.*  
 mūtuus, a, um, adj. *interchanged. (muto)*

Mygdōnius, a, um, adj. *Mygdonian, i.e. Phrygian.*  
 myrtus, i, f. *myrtle.*  
 Mystes, æ, m. proper name. (μῦστης)  
 nardus, i, f. *nard, spikenard, an Eastern perfume. (νάρδος)*  
 nāris, is, f. *nostril. (cf. nasus)*  
 nascor, i, nātus sum, v. dep. n. *am born.*  
 nātālis, e, adj. *having to do with birth.*  
 natus, a, um, part. adj. from nascor, *born; as subst. son.*  
 nauta, æ, m. see nāvita.  
 nāvis, is, f. *ship.*  
 nāvita, æ, m. *sailor. (navis, ναῦτης)*  
 nē, conj. appended to other words; followed by 'an,' *whether...or.*  
 nē, conj. with subj. *lest.*  
 nec, see neque.  
 nēfas, n. indecl. *that which divine law forbids, guilt. (ne, fas)*  
 nēfastus, a, um, adj. *ill-omened. (ne, fari)*  
 nēgo, āre, āvi, ātum, v. a. *deny, refuse.*  
 nēnia, æ, f. *dirge.*  
 nēpos, ōtis, m. *grandson, descendant.*  
 nēque, adv. *neither; neque...neque, neither...nor.*  
 nescio, ěre, īvi or ii, ětum, v. a. *am ignorant.*  
 nīger, ra, rum, adj. *black.*  
 nīlil, or nīl, nihili, n. *nothing. (ne, hilum, not a bit)*  
 nimbus, i, m. *cloud.*  
 nīmium, adv. *too much, too.*  
 Nīphātes, æ, m. *a mountain in Armenia.*  
 nīsi, conj. *if not, unless.*



nīteo, ēre, ui, no sup., v. n.  
*shine, am bright.*  
 nītīdus, a, um, adj. *gleaming.*  
 nīveus, a, um, adj. *snow white.*  
 (nix)  
 nōceo, ēre, ui, itum, v. a. with  
 dat. *injure, harm.*  
 nocturnus, a, um, adj. *nightly.*  
 nōdus, i, m. *knot.*  
 nōlo, nolle, nōlui, no sup., v.  
 irreg. n. *am unwilling.* (non,  
 volo)  
 nōn, adv. *not.* (cf. *vn-*, *ne-*,  
 noenum, E. no, Ger. nein)  
 nondum, adv. *not yet.* (non,  
 dum)  
 norma, æ, f. *rule.*  
 nosco, ēre, nōvi, nōtum, v. a.  
*learn; in perf. = know.* (γιν-  
 γνῶσκω)  
 noster, tra, trum, pron. adj. *our.*  
 nōta, æ, f. *mark, brand.*  
 nōvus, a, um, adj. *new, fresh.*  
 (véos)  
 nox, noctis, f. *night.* (νύξ)  
 nūbēs, is, f. *cloud.* (νέφος)  
 nūbo, ēre, psi, ptum, v. a.  
*marry; used only of the*  
*woman (lit. veil oneself. cf.*  
*nubes).*  
 nullus, a, um, adj. *not any, no.*  
 (ne, ullus)  
 nūm, interrog. particle ex-  
 pecting the answer 'no.'  
 Nūmantia, æ, f. town in N.E.  
 of Spain taken by Scipio  
 Africanus Minor B.C. 133.  
 nūmērus, i, m. *number.*  
 nunc, adv. *now.*  
 nunquam, adv. *never.* (ne, un-  
 quam)  
 nūper, adv. *lately.*  
 Nympha, æ, f. *nymph, a sort*  
*of half-goddess inhabiting*  
*the sea, rivers, fountains,*  
*woods or groves.* (νύμφη)

ōbeo, īre, īi or ivi, itum, v.  
 n. *die.*  
 objīcio, ēre, jēcī, jectum, v. a.  
*throw in way of.* (ob, jacio)  
 oblīgo, āre, āvi, ātum, v. a.  
*bind, bind on.*  
 oblīquus, a, um, adj. *slanting,*  
*winding.*  
 obliviōsus, a, um, adj. *forget-*  
*ful, causing forgetfulness.*  
 obsōlētus, a, um, adj. lit.  
*grown out of use, tumble-*  
*down.* (obsolesco)  
 obstrēpo, ēre, ui, itum, v. n.  
*roar against.*  
 occūpo, āre, āvi, ātum, v. a. *am*  
*first to, seize on.* (ob, capio)  
 ōciōr, compar. adj. *quicker.*  
 (ὠκύς)  
 ōciūs, compar. adv. *more quick-*  
*ly.* (ὠκύς)  
 octāvus, a, um, num. adj.  
*eighth.*  
 ōcūlus, i, m. *eye.*  
 ōdi, ōdisse, v. defective, *hate.*  
 ōdor, ōris, m. *scent, perfume.*  
 (ὀῤω)  
 ōdōrātus, a, um, adj. *scented.*  
 (odor)  
 ōlim, adv. *at that time, at*  
*some time, indefinite, past*  
*or future.* (olle=ille)  
 ōlīvētum, i, n. *olive-bed.* (ōlīva)  
 omnis, e, adj. *all.*  
 ōpāeus, a, um, adj. *shady,*  
*cool.*  
 ōpērio, īre, ui, ertum, v. a. *cover*  
*over, hide.*  
 oppīdum, i, n. *town.*  
 ops, is, f. rare in sing. except  
 in abl. *ability, power; in*  
 plur. *resources, wealth,*  
*strength.*  
 ōpus, ēris, n. *work.*  
 ōra, æ, f. *coast.*  
 Orcus, i, m. *the lower world,*  
*the grave.*

- ordino, āre, āvi, ātum, v. a.  
*place in a row, arrange.*
- Ōriōn, ōnis, m. a great hunter  
who insulted Diana and was  
killed by her arrows.
- ornus, i, f. *mountain-ash.*
- ōs, ōris, n. *mouth, utterance.*
- oscūlum, i, n. *kiss.* (dim. of os,  
oris)
- ōtium, i, n. *ease, repose.*
- ōvis, is, f. *sheep.* (ōis)
- pænē, adv. *almost.*
- pāgus, i, m. *village.*
- Parca, æ, f. one of the three  
*Fates, Clótho, Lachēsis, and*  
*Atrōpos.*
- parco, ěre, pēperci, parsum,  
v. n. and a. *spare.*
- parcus, a, um, adj. *sparing,*  
*thrifty.*
- pārens, tis, m. and f. *parent.*
- pārio, ěre, pēpēri, partum, v.  
a. *produce, gain.*
- parmūla, æ, f. *shield.*
- pāro, āre, āvi, ātum, v. a.  
*prepare.*
- pars, tis, f. *portion, part.*
- Parthus, i, m. *inhabitant of*  
*Parthia, a district S.E. of*  
*the Caspian. They defeat-*  
*ed and destroyed Crassus*  
*at Carrhæ B.C. 53. The*  
*standards then lost were re-*  
*covered by Augustus B.C.*  
*20.*
- pārum, adv. *too little.* (parvus)
- parvus, a, um, adj. *small.*  
comp. mīnor, superl. mīnī-  
mus.
- pārens, gen. pātēntis, adj. *open.*  
(pateo)
- pāternus, a, um, adj. *father-*  
*ly.*
- pātiōr, pati, passus sum, v.  
dep. a. *endure, allow.* (πά-  
σχω)
- pātria, æ, f. *fatherland, coun-*  
*try.*
- pātrius, a, um, adj. *connected*  
*with a father, ancestral.*
- paucus, a, um, adj. *few.*
- paullum, neut. of adj. paullus,  
used as adv. *little, but-little;*  
and sometimes adv. of time,  
*for a little while.*
- pauper, gen. ěris, adj. *poor, i.e.*  
*in humble circumstances,*  
*not a beggar.*
- pāveo, ěre, āvi, no sup., v. n.  
and a. *am in terror; in*  
*terror of.*
- pāvimentūm, i, n. *pavement.*
- pax, pācis, f. *peace.*
- pectus, ōris, n. *breast.*
- pēdestris, e, adj. *prose.* (pes)
- pējēro, āre, āvi, ātum, v. n.  
and a. *forswear.* (per, juro)
- pellis, is, f. *skin.*
- pellitus, a, um, adj. *covered*  
*with skins, fleecy.* (pellis)
- pello, ěre, pēpūli, pulsum, v.  
a. *drive away, thrust.*
- Pēlops, ōpis, m. son of Tan-  
talus and grandson of Juppi-  
ter.
- pēnātes, ium, m. *household*  
*gods.* (penus = stores)
- pēnētrālia, ium, n. *inner*  
*chambers, shrine.* (penitus,  
penates)
- penna, æ, f. *wing.* (root PET =  
*to fly, cf. πέrouαι)*
- Pentheus, ei, m. a king of  
Thebes who refused to  
worship Bacchus and was  
torn in pieces on M. Cith-  
æron in Bœotia. (Πένθευς)
- per, prep. with acc. *through.*
- perfidus, a, um, adj. *forsworn,*  
*perjured.*
- Pergāmus, i, f., plur. Pergāma,  
ōrum, n. *citadel of Troy, put*  
*for Troy itself.*

pergo, ĕre, perrexī, perrectum,  
v. n. *proceed*; with inf.  
*hurry to...*

pĕrlhōrrĕsco, ĕre, rui, no sup.,  
v. n. and a. *shudder at*.

pĕriculosus, a, um, adj. *danger-*  
*ous*.

pĕricŭlum, i, n. *danger*.

pĕritus, a, um, adj. *skilled*,  
*learned*.

permŭto, āre, āvi, ātum, v. a.  
*exchange*. (per, muto)

perniciēs, ēi, f. *ruin*.

perstringo, ĕre, strinxī, stric-  
tum, v. a. *stun, thrill*.

pervicax, gen. ācis, adj. *head-*  
*strong*. (per, vinco)

pes, pĕdis, m. *foot, measure*.  
(πούς, ποδός, E. pad)

pĕto, ĕre, ii or iui, itum, v. a.  
*seek, court*.

Phālanthus, i, m. an exile  
from Sparta who founded  
Tarentum 708 B.C.

phāretra, æ, f. *quiver*. (φάρετρα)

Philippi, ōrum, m. a town in  
Macedonia where Octavian-  
us and Antonius defeated  
Brutus and Cassius, B.C. 42.

Phōceus, Greek adj. meaning  
*native of Phocis*. (Φωκεύς)

Phrāātes, is, m. a king of  
Parthia who had been ex-  
pelled by his subjects (B.C.  
30) for his cruelty, but  
restored by the help of the  
Scythians.

Phrygia, æ, f. a country in  
N.W. of Asia Minor.

Phrygius, a, um, adj. *Phrygian*,  
*Trojan*.

Phyllis, idos, f. proper name.

piētas, ātis, f. *dutiful regard*  
*for what is right, piety*.

pīnguis, e, adj. *fat*. (παχύς)

pīnus, ūs, f. *pine-tree*.

pīus, a, um, adj. *holy, dutiful*.

plāceo, ĕre, ui, itum, v. n.  
with dat. *am pleasing to*.

plāco, āre, āvi, ātum, v. a.  
*appease*.

plātānus, i, f. *plane-tree*.  
(πλάτανος)

plebs, plēbis, f. *commons, the*  
*masses*. (root PLĒ = full, cf.  
ple-nus, ple-o, πληθος)

plectrum, i, n. *the striking*  
*thing, quill used for strik-*  
*ing the lyre*. (πλήκτρον,  
πλήσσω)

plēnius, comp. adv. *more*  
*fully*.

plēnus, a, um, adj. *full*. (πίμ-  
πλημι)

plōro, āre, āvi, ātum, v. a.  
*lament*.

plūma, æ, f. *feathers, down*.

Plūto, ōnis, m. the god of  
Hades.

pōcŭlum, i, n. *cup*. (πέπωκα)

poena, æ, f. *penalty, punish-*  
*ment*. (ποινή)

Poenus, i, m. *Carthaginian*.

Pollio, ōnis, m. C. Asinius, an  
orator, historian, and poet;  
patron of Horace and Virgil,  
died A.D. 4.

Pompeius, i, m. Cn. Pompeius  
Magnus, one of the Trium-  
virs.

pōno, ĕre, pōsui, pōsitum,  
v. a. *place; portray; put*  
*aside; found*. (? = posno,  
po-sino, cf. de-sino)

pontifex, icis, m. *priest*.

pōpŭlāris, e, adj. *of the country*.

pōpŭlus, i, m. *people, nation*.

pōpŭlus, i, f. *poplar-tree*.

pōrticus, ūs, f. *colonnade, porch*.

posco, ĕre, pōposci, no sup.,  
v. a. *demand*.

possum, posse, pōtui, no sup.,  
v. irreg. n. *am able*. (potis,  
sum)

- postēri, ōrum, m. *those who come after, posterity.* (post)  
 postquam, conj. *after that.*  
 postūlo, āre, āvi, ātum, v. a. *demand, require, invite.*  
 Postūmus, i, m. *proper name.*  
 pōtens, gen. tis, adj. *powerful.*  
 pōtior, iri, itus sum, v. n. *possess, am master of.* (potens)  
 pōtis, e, adj. *able.* comp. pōtior, *preferable;* pōtius, *adv. rather.*  
 pōto, āre, āvi, ātum, v. a. *drink.* (πινω)  
 pōtor, ōris, m. *drinker.*  
 prābeo, ēre, ui, itum, v. a. *hold forth, afford, put forward.* (præ, habeo)  
 prācēdo, ēre, cessi, cessum, v. n. *go before, lead the way.*  
 prāpāro, āre, āvi, ātum, v. a. *prepare.*  
 prāscribo, ēre, ipsi, iptum, v. a. *enjoin, appoint.*  
 prāsens, gen. tis, adj. *present.*  
 prāsidium, ii, n. *protection, defence.* (præses)  
 prāter, prep. *besides, except.*  
 prātēreo, ire, ii, itum, v. n. *and a. pass beside, pass by.*  
 prēmō, ēre, essi, essum, v. a. *press, crush, follow closely.*  
 prendo (short form of prēhendo), ēre, endi, ensum, v. a. *catch, overtake.*  
 primus, a, um, superl. adj. *first.* (pro)  
 princeps, gen. cīpis, m. *prince.* (primus, capio)  
 prior, us, comp. adj. *in front, former, superior to;* prius, *used as adv. before, in former times.* (pro)  
 priscus, a, um, adj. *ancient* (in a good sense).  
 privātus, a, um, adj. *private.*  
 prēcax, gen. ācis, adj. *wanton, bold.*  
 prēcella, æ, f. *storm.*  
 Prēcūleius, i, m. *the name of a Roman knight who was a friend of Augustus; his full name was C. Proculius Varro Murena; he divided his property between his brothers who had lost theirs in the civil wars.*  
 prōdeo, ire, ii or ivi, itum, v. n. *go forth, come out.*  
 prōdūco, ēre, xi, ctum, v. a. *rear.*  
 proelium, i, n. *battle.*  
 prōhibeo, ēre, ui, itum, v. a. *keep off, debar, restrain.*  
 Prōmētheus, ēi, m. *one of the Titans who gave fire to men.* (Προμηθεύς)  
 prōprius, a, um, adj. *one's own, belonging to one's self, lasting, never-dying.*  
 Prōserpina, æ, f. *Proserpine, queen of the nether world.*  
 proximus, a, um, sup. adj. *nearest.* (prope)  
 pūbes, is, f. *youth, people.*  
 pūblicus, a, um, adj. *public, belonging to the people.* (pōpulus)  
 pūdendus, a, um, adj. *shameful, disreputable.*  
 pūdor, ōris, m. *shame, modesty, cause of shame.*  
 puella, æ, f. *girl, maiden.*  
 puer, i, m. *boy, youth, son.*  
 pugna, æ, f. *fight.*  
 pulcher, ra, um, adj. *fair, noble, glorious.*  
 purpūra, æ, f. *purple; in plur. purple robes.* (πορφύρα)  
 purpūreus, a, um, adj. *purple, gleaming, red.*  
 quādrigæ, ārum, f. *four-horsed chariot.*



quæro, ĕre, sĭvi, situm, v. a.  
*seek, attempt.*  
 quam, adv. *how.*  
 quam, conj. *than.*  
 quamquam, conj. *although.*  
 quercētum, i, n. *oak-forest.*  
 (quercus)  
 quĕrella, æ, f. *complaint.*  
 quĕror, i, questus sum, v. dep.  
 a. and n. *complain.*  
 qui, quæ, quod, relative pron.  
*who, which, what.*  
 quicunque, quæcunque, quod-  
 cunque, rel. pron. *whoever.*  
 quĭd, interrog. adv. *why?*  
 Quintius, ii, m. proper name.  
 Quĭris, ĭtis, pl. Quĭrĭtes, ium,  
 or um, m. a name given to  
 Roman citizens in their  
 civil capacity.  
 quis, quid, interr. pron. *who?*  
*what? si quis, if any one.*  
 quisque, quæque, quodque, or  
 as subst. quicque, indef.  
 pron. *each.*  
 quisquis, quicquid, rel. pron.  
*whoever.*  
 quō, adv. *whither* (answers to  
 eo), *to what purpose.*  
 quōd, conj. *because, that;*  
 adde quod = *mention the fact*  
*that....*  
 quondam, adv. *formerly, at*  
*times.*  
 quōque, conj. *also.*  
 quotquōt, indecl. adj. *as many*  
*as.*  
 rāmus, i, m. *bough, branch.*  
 rāpax, gen. ācis, adj. *ravenous,*  
*greedy.* (rapio)  
 rāpidus, a, um, adj. *hurrying.*  
 rāpio, ĕre, ui, raptum, v. a.  
*snatch, carry off, capture.*  
 raucus, a, um, adj. *hoarse.*  
 rĕcĕdo, ĕre, essi, essum, v. n.  
*retire, go back.*

rĕcens, gen. entis, adj. *fresh.*  
 rĕcĭdo, ĕre, di, cĭsum, v. a.  
*cut out.* (re, cædo)  
 rĕcĭpio, ĕre, cĕpi, ceptum, v.  
 a. *get back, regain.*  
 reclĭno, āre, āvi, ātum, v. a.  
*make to recline.*  
 reclūdo, ĕre, clūsi, clusum, v.  
 a. *open.* (re, claudio)  
 rĕcreo, āre, āvi, ātum, v. a.  
*refresh.*  
 rectĕ, adv. *rightly; comp.*  
 rectius.  
 reddo, ĕre, reddĭdi, ĭtum, v. a.  
*give back, restore, duly utter,*  
*duly give.* (re, do)  
 rĕdōno, āre, āvi, ātum, v. a.  
*give back, restore.*  
 rĕdūco, ĕre, xi, ctum, v. a.  
*lead back.*  
 rĕfĕro, ferre, rettŭli, relātum,  
 v. a. *bring back, pay.*  
 rĕfulgeo, ĕre, fulsi, no sup., v.  
 n. *shine again, shine against.*  
 rĕgĭa, æ, f. *palace.* (rex)  
 rĕgĭus, a, um, adj. *royal.*  
 (rex)  
 regno, āre, āvi, ātum, v. n.  
*am a king, rule.*  
 regnum, i, n. *rule, empire.*  
 (rego)  
 rĕlĭgo, āre, āvi, ātum, v. a.  
*bind back.*  
 rĕlinquo, ĕre, lĭqui, lictum, v.  
 a. *leave behind.*  
 rĕmitto, ĕre, mĭsi, missum, v.  
 a. *send back, give up, cease.*  
 (re, mitto)  
 rĕmōveo, ĕre, mōvi, mōtum,  
 v. a. *take away, banish;*  
 rĕmōtus = *'far distant.'*  
 rĕnĭdeo, ĕre, v. defect. n. *shine*  
*again.*  
 rĕpĕto, ĕre, ii or ĭvi, ĭtum, v.  
 a. *seek again, resume.*  
 res, rei, f. *thing, affair, event,*  
*fortune.*



rēsido, ěre, ědi, no sup., v. n.

*sink back, settle on.*

rĕsorbeo, ěre, bui, no sup.,  
v. a. *suck back.*

restinguo, ěre, inxi, inetum,  
v. a. *put out, quench.* (re,  
stinguo)

rĕsurgo, ěre, surrexi, surrec-  
tum, v. n. *rise again.*

rĕtardo, āre, āvi, ātum, v. a.  
*keep back.*

rĕtorqueo, ěre, torsi, tortum,  
v. a. *throw back.*

retracto, āre, āvi, ātum, v. a.  
*handle again, undertake  
anew, resume.*

rĕtro, adv. *backwards.*

reus, i, m. *a party to an  
action (res), defendant, pri-  
soner.*

revĕho, ěre, vexe, vectum, v.  
a. *convey back.* (veho)

rĕvello, ěre, velli, vulsum, v.  
a. *pluck up, pull up.*

rex, rĕgis, m. *king.* (rego)

Rhōdānus, i, m. *the Rhone,  
river in S. of France.*

Rhœtus, i, m. *one of the  
Giants who was slain by  
Bacchus; he is sometimes  
called Eurÿtus.*

rĭdeo, ěre, si, sum, v. n. *laugh.*

rĭgidus, a, um, adj. *stiff, icy.*

rĭsus, ūs, m. *laughter.*

rĭvus, i, m. *stream.* (ῥέω)

rōbŭr, ōris, n. *strength; prison.*

rōgo, āre, āvi, ātum, v. a.  
*ask, beg.*

Rōmŭlus, i, m. *brother of  
Remus and founder of  
Rome; as adj. = Roman.*

rōsa, æ, f. *rose.* (ῥόδον)

rŭbeo, ěre, bui, no sup., v. n.  
*am red, blush.* (rŭber)

rŭga, æ, f. *wrinkle.*

ruĭna, æ, f. *ruin, downfall.*  
(ruo)

rŭpes, is, f. *rock.* (rumpo)

rursus, adv. *again.* (re, versus)

rŭs, rŭris, n. *country; in plur.  
fields.*

Sābinus, a, um, adj. *Sabine;  
Sabinum is in Central Italy.*

sācer, cra, crum, adj. *holy,  
sacred.* (ἅγιος)

sācrāmentum, i, n. (military)  
*oath.*

sācrilĕgus, a, um, adj. *ac-  
cursed, impious.* (sacer, lego)

sæpe, adv. *often; compar.  
sæpius.*

sævĭtia, æ, f. *cruelty, sternness.*

sævus, a, um, adj. *cruel.*

sāgitta, æ, f. *arrow.*

sālinum, i, n. *salt-cellar.* (sal)

sālio, ěre, (ui), saltum, v. n.

*jump, leap.*

Sallustius, i, m. *proper name,  
see under Crispus.*

saltus, ūs, m. *glade, grove.*

sanguis, ĩnis, m. *blood, off-  
spring.*

sānius, compar. adv. *more  
wisely.*

sāpienter, adv. *like a wise man,  
wisely.*

Sapphō, ūs, f. *a poetess of  
Lesbos.*

sāt and sātis, adv. *enough,  
sufficiently.* (ἄδην)

sātelles, ĩtis, m. *attendant.*

Sāturnus, i, m. *proper name,  
also a constellation.*

Sātŭrus, i, m. *a god of the  
woods.*

saxum, i, n. *rock, stone.*

scando, ěre, di, sum, v. a.  
*climb.*

scĕlestus, a, um, adj. *wicked,  
guilty, low.* (scĕlus)

scilicet, adv. *one may know,  
assuredly, doubtless.* (scire,  
licet)

- Scorpiōs, i, m. *the Scorpion*, a constellation.
- seortum, i, n. *mistress*.
- Scythēs, is, m. nomad inhabitant of the district in the S. of Russia near the Tanais. (Σκύθης)
- sē, sui, sibi, pron. reflex. *himself, herself, itself*.
- sēco, āre, ūi, sectum, v. a. *cut*.
- sēcundus, a, um, adj. *following, favourable, prosperous*. (sequor)
- sēcus, adv. *otherwise*. (ἐκός)
- sēd, conj. *but*.
- sēdes, is, f. *seat; home, abode*. (sedeo)
- semper, adv. *always*.
- sēnecta, æ, f. *old age*.
- sēnex, is, m. *old man*.
- sentio, īre, si, sum, v. a. *feel* (often of things painful).
- sēpāro, āre, āvi, ātum, v. a. *place apart, make solitary*.
- Septīmius, ii, m. a great friend of Horace.
- sēpulcrum, i, n. *tomb*. (sēpēlio)
- sēquor, i, sēcūtus sum, v. dep. a. *follow*.
- sēro, adv. *late; comparative, serius*.
- serva, æ, f. *slave-girl*.
- servio, īre, īvi or ii, itum, v. n. and a. *to be a slave to*. (servus)
- servītus, ūtis, f. *slavery, band of slaves*.
- servo, āre, āvi, ātum, v. a. *keep, guard*.
- seu, see sive.
- sēvērus, a, um, adj. *stern, severe*.
- si, conj. *if*.
- sic, pronominal particle, *in this manner, so*.
- Sicūlus, a, um, adj. *Sicilian*.
- sīdus, ōris, n. *star, constellation*.
- signum, i, n. *mark; sign in heaven, constellation*.
- sīlentium, i, n. *silence*. (sīleo)
- simplex, gen. īcis, adj. *one-fold, innocent, guileless*.
- sīmul, adv. *at the same time, together; = simul ac, as soon as*.
- sīne, prep. with abl. *without*.
- sīno, ēre, sivi, sītum, v. a. *allow*.
- sīnus, ūs, m. *bosom, lap*.
- Sīsīphūs, i, m. a king of Corinth, punished for untruthfulness in the lower world, by being condemned to roll up hill a large stone, which fell back as soon as it reached the top.
- sītis, is, f. *thirst*.
- sīve or seu, conj. followed by sive or seu = *whether...or*.
- sōbrius, a, um, adj. *temperate*. (σώφρων)
- sōdālis, is, m. *companion in enjoyment, comrade*.
- sōl, sōlis, m. *sun*. (ἥλιος)
- sōlium, ii, n. *throne*.
- sōlum, i, n. *ground, earth*.
- solvo, ēre, vi, sōlūtum, v. a. *set free; in pass. am weary*.
- somnus, i, m. *sleep*. (= sopnus, ὕπνος)
- sōnītus, ūs, m. *sound, crash*. (sōno)
- sōno, āre, ūi, itum, v. n. and a. *sound*.
- sōnus, i, m. *sound*.
- sordēs, is, f. *dirt, squalor*.
- sordīdus, a, um, adj. *grimy, dirty, stained*.
- sōror, ōris, f. *sister*.
- sors, tis, f. *lot, fortune*.
- spargo, ēre, si, sum, v. a. *strew, sprinkle*. (σπείρω)

- specto, āre, āvi, ātum, v. a. *look at, gaze at.*  
 sperno, ěre, sprēvi, sprētum, v. a. *scorn, despise.*  
 spēro, āre, āvi, ātum, v. a. *hope, hope for.*  
 spīritus, ūs, m. *breath, desires, inspiration.* (spiro)  
 spissus, a, um, adj. *thick.*  
 splendo, ěre, ui, no supine, v. n. *shine, glitter.*  
 stagnum, i, n. *pond.*  
 stātūo, ěre, ui, ūtum, v. a. *set up, plant.*  
 stella, æ, f. *star.* (=ster-ula, cf. ἀ-στέρη)  
 stō, āre, stēti, stātum, v. n. *stand.* (root STA, cf. ἵστημι)  
 strēpo, ěre, ui, ĭtum, v. n. *make a din, roar, sound.*  
 strūo, ěre, struxi, structum, v. a. *pile up, build.*  
 stūpeo, ěre, ui, no sup., v. n. and a. *am astonished.*  
 Stȳgius, a, um, adj. *having to do with the Styx, the river of hate* (στρυγέω) in hell.  
 sub, prep. with acc. *to beneath, towards;* with abl. *under, beneath.*  
 sūbīgo, ěre, ēgi, actum, v. a. *subdue.* (sub, āgo)  
 summōveo, ěre, ōvi, ōtum, v. a. *move out of the way.* (sub, moveo)  
 summus, a, um, sup. adj. *highest.* (=supremus)  
 sumptus, ūs, m. *expense.*  
 sūperbus, a, um, adj. *overweening, proud.* (super)  
 supernē, adv. *from above.*  
 sūperstes, gen. tītis, adj. *surviving, lasting.* (super, sto)  
 sūpērus, a, um, adj. *that is above or on high;* superl. *supremus or summus.*  
 sūpervācūus, a, um, adj. *superfluous, unnecessary.*  
 suppōno, ěre, pōsui, pōsitum, v. a. *place under.* (sub, pōno)  
 sūprā, adv. and prep. *above, further.*  
 sūprēmus, a, um, superl. adj. *last.* see sūpērus.  
 sūra, æ, f. *ankle.*  
 surgo, ěre, surrexi, surrectum, v. n. *rise.*  
 suscito, āre, āvi, ātum, v. a. *arouse, awake.* (sub, cito)  
 suspīcor, āri, ātus sum, v. dep. a. *suspect.*  
 sustūli, see under tollo.  
 suus, a, um, possess. adj. *his—, her—, its—, their own.*  
 Sȳrius, a, um, adj. *Syrian.*  
 Syrtis, is, f. name of some quicksands on the N. of Africa. (σέρω, I draw)  
 tāceo, ěre, ui, ĭtum, v. n. *am silent.*  
 tācīturnus, a, um, adj. *silent.* (tācēo)  
 tācītus, a, um, adj. *silent.* (taceo)  
 tandem, adv. *at length.*  
 tango, ěre, tētīgi, tactum, v. a. *touch.*  
 Tantālus, i, m. father of Pelops, punished in Hades by perpetual thirst for revealing the secrets of the gods: he stood up to his chin in water, which always sank whenever he tried to drink.  
 tardo, āre, āvi, ātum, v. a. *delay.*  
 taurus, i, m. *bull.*  
 Tecmessa, æ, f. wife of Ajax and mother of Eurȳsāces.  
 tectum, i, n. *roof, house.* (tēgo)  
 Tēlāmōn, ōnis, m. king of

Salamis, father of Ajax and brother of Peleus.  
 tellūs, ūris, f. *earth, land*.  
 tēmōre, adv. *at random, carelessly*.  
 tempēro, āre, āvi, ātum, v. a. *divide duly, govern, moderate, sweeten*.  
 templum, i, n. *temple, shrine*. (τέμνω)  
 tempus, ōris, n. *piece cut off; time; portion of the head, temples*. (τέμνω)  
 tendo, ěre, tētendi, tensum, v. a. and n. *stretch, direct my course*. (τείνω)  
 tēneo, ěre, ui, tentum, v. a. *hold, possess*.  
 tēnuis, e, adj. *slender, humble, small*.  
 tēpidus, a, um, adj. *warm*. (tēpeo)  
 tēr, num. adv. *thrice*. (τρίς)  
 tēres, gen. ētis, adj. *rounded, tapering, neat*. (tero, cf. Gk. τροιβω)  
 terminus, i, m. *boundary stone, boundary*. (τέρμα)  
 terra, æ, f. *earth, dry land*. (torreo, τέρσομαι)  
 terreo, ěre, ūi, itum, v. a. *cause to tremble, frighten*. (τρέω)  
 testor, āri, ātus sum, v. dep. a. *bear witness to, attest*.  
 thēātrum, i, n. *theatre*. (θέατρον, θεάομαι)  
 Thessālus, a, um, adj. *of Thessaly, in the north of Greece*.  
 Thrācē, es, f. *Thrace, the country between Macedonia and the Danube*. (Θράκη)  
 Thrax, ācis, m. adj. *a Thracian*.  
 Thỹiās, ādis, f. *a female follower of Bacchus*. (θύω)  
 thyrsus, i, m. *wand, staff*

wreathed in vine-shoots, with a pine cone on the top, carried by Bacchus and his worshippers. (θύσος)  
 Tībēris, is, m. *the river Tiber*.  
 Tibur, ūris, n. *Tivoli, a town on the Anio, 16 miles N.E. of Rome, situated on the side of a hill*. Horace had a house there and frequently expresses his admiration for the spot.  
 timeo, ěre, ui, no sup., v. a. and n. *fear, am afraid of, am afraid*.  
 timidus, a, um, adj. *fearful*.  
 timor, ōris, m. *fear*.  
 tingo, ěre, nxi, nctum, v. a. *make wet, soak*. (τέγω)  
 Tithōnus, i, m. *son of Laomedon, husband of Aurora, who gave him immortality, but forgot to give him lasting youth*.  
 Tītȳos, ĵi, m. *a giant, son of earth, slain by Apollo for insulting Latona*. (τίτυος)  
 tollo, ěre, sustūli, sublātum, v. a. *remove, destroy, abolish*.  
 tōtus, a, um, adj. *whole*.  
 trabs, trābīs, f. *beam*.  
 tracto, āre, āvi, ātum, v. a. *handle, take in hand, discuss*. (traho)  
 trādo, ěre, dīdi, dītum, v. a. *hand over, give up*.  
 trāgœdia, æ, f. *tragedy*. (τραγωδία)  
 trāho, ěre, traxi, tractum, v. a. *draw, spin*.  
 trēcēni, æ, a, distrib. adj. *three hundred each*.  
 trēpido, āre, āvi, ātum, v. n. *am eager, restless, hurry, hasten*.  
 tres, tria, num. adj. *three*. (τρεῖς)



trilinguis, e, adj. *three-tongued*.  
 (tres, lingua)  
 tristis, e, adj. *sad, accursed*.  
 triumphus, i, m. *triumph, victory*.  
 Trōilus, i, m. *son of Priam, slain by Achilles*.  
 trōpæum, i, n. *trophy, spoil*.  
 (τρόπαιον)  
 trūdo, ěre, trūsi, trūsum, v. a. *push on*.  
 truncus, i, m. *trunk of a tree*.  
 tum, adv. *then, at that time*.  
 tūmultus, ūs, m. *uprising, disturbance*. (tumeo)  
 turbīdus, a, um, adj. *tumultuous*.  
 turgīdus, a, um, adj. *swollen*.  
 turma, æ, f. *squadron of horse*.  
 turpis, e, adj. *ugly, inglorious, disgraceful*.  
 turris, is, f. *tower*. (τύρρις)  
 tūtēla, æ, f. *guardianship*. (tutor)  
 tūtus, a, um, adj. *safe*. (tueor)  
 tuus, a, um, possess. adj. *thy, thine*.  
 tŷrānnus, i, m. *despot, lord*. (τύραννος)

ūber, gen. ěris, adj. *rich*.  
 ūbī, conj. of time, *when; of place, where*.  
 ūdus, a, um, adj. *wet*. (ūvidus)  
 ullus, a, um, adj. *any*.  
 ulmus, i, f. *elm*.  
 ultīmus, a, um, sup. adj. *furthest, most distant*. (ultra)  
 ultrā, adv. and prep. with acc. *beyond*.  
 umbra, æ, f. *shadow, shade*.  
 ūmērus, i, m. *shoulder*. (ὤμος)  
 unda, æ, f. *wave*.  
 undē, adv. *whence*.  
 undīque, adv. *on all sides*.  
 unguēntum, i, n. *ointment*.

unguis, is, m. *finger-nail, claw*.  
 unguo, ěre, unxi, unctum, v. a. *anoint, smear, stain*.  
 ūnicus, a, um, adj. *one, only*. (ūnus)  
 unquam, adv. *ever*.  
 ūnus, a, um, gen. unius, num. adj. *one*.  
 urbs, bis, f. *city; in sing. often of Rome = The City*.  
 urgeo, ěre, ursi, no sup., v. a. *press, press on, weigh down; with inf. strive, am eager*.  
 urna, æ, f. *urn*.  
 ūsītātus, a, um, adj. *ordinary, usual*.  
 usquam, adv. *anywhere*.  
 usquē, adv. *right on, ever*.  
 ūsus, ūs, m. *use, need*. (ūtor)  
 utcunque, adv. *whenever*.  
 ūterque, utraque, utrumque, indef. pron. *each of two*.  
 ūtinam, adv. *Oh that! would that!*  
 ūtor, i, ūsus sum, v. dep. a. with abl. *use, employ*.  
 ūva, æ, f. *cluster of grapes*.  
 ūvidus, a, um, adj. *wet, intoxicated*.  
 uxor, ōris, f. *wife*.

vacca, æ, f. *cow*.  
 Valgius, ii, m. a poet, one of the friends of Maecenas.  
 vātes, is, m. *bard, seer, poet*.  
 vēl, conj. *or*.  
 vēlum, i, n. *sail*.  
 vēna, æ, f. *vein*.  
 Vēnāfrum, i, n. a village in the north of Campania.  
 vēnālis, e, adj. *to be bought*. (vēneo)  
 vēnēnum, i, n. *poison*.  
 ventus, i, m. *wind*.  
 Vēnus, ěris, f. *the goddess of Love; the mother of Æneas and therefore the special*



guardian of the Roman race;  
*love; loveliness, beauty.*  
 vernus, a, um, adj. *connected*  
*with spring, vernal.* (ver)  
 verso, āre, āvi, atum, v. a. *turn.*  
 vertex, icis, m. *eddy.* (verto)  
 vescor, i, no pf., v. dep. n.  
 gov. abl. *eat.*  
 Vesp̄rus, i, m. *the Evening*  
*Star.* (cf. ἑσπέρα)  
 vestio, ĩre, ii or ivi, ĩtum, v. a.  
*clothe.* (vestis)  
 v̄etus, gen. ěris, adj. *old.*  
 vexo, āre, āvi, ātum, v. a.  
*harass, trouble.*  
 vĭa, æ, f. *way, journey.*  
 victĭma, æ, f. *victim.* (? vin-  
 cio)  
 victor, ōris, m. *conqueror.*  
 vĭdeo, ěre, vĭdi, vĭsum, v. a.  
*see; in passive = seem.* (Fιδεῖν)  
 vĭdūo, āre, āvi, ātum, v. a.  
*deprive, bereave.* (vĭduus)  
 villa, æ, f. *country-house.*  
 vinco, ěre, vĭci, victum, v. a.  
*conquer.*  
 vĭnum, i, n. *wine.* (οἶνος)  
 viōlārium, ii, n. *violet-bed.*  
 (viola)  
 viōlentus, a, um, adj. *violent,*  
*strong.* (vis)  
 vĭp̄erĭnus, a, um, adj. *snaky.*  
 vĭr, vĭri, m. *man, hero.*  
 vĭrgo, ĩnis, f. *maiden.*  
 vĭrĭdis, e, adj. *green.* (virco)

virtus, ūtis, f. *manliness,*  
*bravery, virtue, ability.* (vir)  
 vis, is, plur. vires, ium, f.  
*force, power, abundance; in*  
*sing. often violence, in plur.*  
*strength.* (Fis)  
 viso, ěre, si, sum, v. a. *go to*  
*see, visit.*  
 vĭtĭōsus, a, um, adj. *faulty,*  
*morbid.* (vitium)  
 vĭtĭum, ii, n. *flaw, fault,*  
*crime.*  
 vĭto, āre, āvi, ātum, v. a. *shun,*  
*avoid.*  
 vĭvo, ěre, vixi, victum, v. n.  
*live.*  
 vōco, āre, āvi, ātum, v. a. *call,*  
*summon.*  
 volgus, i, n. *common people.*  
 vōlo, āre, āvi, ātum, v. n. *fly.*  
 vōlo, velle, volui, no sup., v.  
*irreg. a. wish.* (βούλομαι)  
 voltus, ūs, m. *countenance.*  
 vōlūcer, cris, e, adj. *flying,*  
*swift.* (volare)  
 volvo, ěre, i, vōlūtum, v. a.  
*roll.*  
 vōtĭvus, a, um, adj. *vowed,*  
*promised.* (voveo)  
 vōtum, i, n. *vow.* (voveo)  
 vox, vōcis, f. *voice; in pl. words.*

Xanthĭas, æ, m. a Greek proper  
 name, voc. Xanthiā. (Ξαν-  
 θίας)

## ADDENDA.

æquo, āre, āvi, ātum, v. a.  
make equal or level.

æstus, ūs, m. heat. (αῖθω)

ambīgūus, a, um, adj. moving  
to both sides; wavering,  
doubtful.

appōno, ěre, pōsui, pōsitum,  
v. a. place to, add to. (ad,  
pono)

Chlōris, īdis, f. proper name.

Cnidius, a, um, adj. belonging  
to Cnidos a Doric city in  
Caria, Cnidian.

compar, pāris, adj. equal,  
matched; as subst. a mate.

curro, ěre, cūcurri, cursum,  
v. n. run, advance quickly.

dēmo, ěre, dempsi, demptum,  
v. a. take off or away.

distinguo, ěre, nxi, nctum, v.  
a. prick asunder; mark  
differently, distinguish.

fērox, ōcis, adj. fierce.

flūvius, ii, m. river. (fluo)

frons, tis, f. forehead.

immitis, e, adj. not gentle or  
soft; unripe.

insēro, ěre, ūi, rtum, v. a. put  
or introduce into.

Lālāgē, ēs, f. proper name.  
(λαλεῖν chatter)

līvidus, a, um, adj. of a leaden  
colour, black and blue.

mīrē, adv. wonderfully.

mūnia, n. only found in n.  
and acc. plur. duties.

obscurus, a, um, adj. dark,  
obscure.

Phōlōē, ēs, f. proper name.

pondus, ěris, n. weight.

prægestio, ěre, īvi or īi, ětum,  
v. n. desire greatly.

prōtervus, a, um, adj. forward,  
bold.

pūrus, a, um, adj. undefiled,  
pure.

quantus, a, um, adj. how great,  
as great as; quantum as  
adv. as much as.

rācemus, i, m. cluster of grapes,  
grape.

rūo, ěre, rūi, rūtum, v. n.  
rush.

sāgax, ācis, adj. keen-scented,  
shrewd.

sālictum, i, n. willow-bed. (=   
salicetum; salix, willow)

sōlor, āri, ātus sum, v. dep. a.  
console; relieve, assuage.

tōlēro, āre, āvi, ātum, v. a.  
bear, support, endure.

vāleo, ěre, ūi, ětum, v. n. am  
strong, able.

vārius, a, um, adj. diverse,  
manifold, party-coloured.

vīreo, ěre, no perf. or sup. v.  
n. am green.



## NOTES ON THE METRES USED IN THIS BOOK.

The Alcaic metre is so called from the Greek poet Alcaeus of Lesbos, who is said to have invented it.

It is used in the following Odes, which contain in all 86 stanzas: 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20.

— — — — || — — — — —  
 — — — — || — — — — —  
       — — — — — — — —  
       — — — — — — — —

The first syllable in the first three lines is common, but a short syllable is very rarely used, only five instances occurring in this book:

*cīboria exple* 7, 22.

*ānice Valgi* 9, 5.

*ānice places* 14, 6.

*ōbire Maecenas* 17, 3.

*cōhors Gigantum* 19, 22.

The last syllable in each line is common, but a line ending in *m* or a vowel is very rarely followed by a line beginning with a vowel. Exceptions are:

*tolle cupidinem* | *immitis* 5, 9; *te caducum* | *in domini* 13, 11;  
*senectae* | *afferet* 14, 3; *aureo* | *Alcaeae* 13, 26;

and for special effect in one instance final *um* is elided before *ae* in the next line,

*in aeternum* | *exsilium* 3, 27.

In the first two lines a break always occurs after the fifth syllable. Elision however occurs in the following instances:

*quem si puellarum* | *insereres choro* 5, 21.

*fregisse cervicem* | *et penetralia* 13, 6.

*dixi sacramentum* | *ibimus ibimus* 17, 10.

The third line bears the weight of the stanza and is very carefully constructed. Those are model lines :

*ludumque* | *Fortunae* | *gravesque* 1, 3;  
*cui laurus* | *aeternos* | *honores* 1, 15;  
*tellure* | *victorum* | *nepotes* 1, 27;

and these variations are frequent :

*festos* | *reclinatum* | *beavis* 3, 7;  
*tractas* | *et incedis* | *per ignes* 1, 7;

or, *testatur* | *auditumque* | *Medis* 1, 31;

or, *apponet* | *annos*; | *iam proterva* 5, 15.

On the other hand it only once ends with a monosyllable (except where *et* is elided) *depone sub lauri mea* | *nec* 7, 19, once with a word of four syllables *ab insolenti* | *temperatam* 3, 3, and only twice with two dissyllables *res ordinarius* | *grande* | *munus* 1, 11, *cantare rivos* | *atque* | *truncis* 19, 11, except in the special cases observed in the notes on 13, 27.

The fourth line cannot begin with two dactyls without caesura : *nobilis* | *omnia* | *dixit ille* is not a line.

In the second dactyl a weak caesura is avoided as giving too rapid a movement to the line. Exceptions are :

*quae caret ora* | *cruore nostro* 1, 36 (where see notes).  
*interiore* | *nota Falerni* 3, 8.

If however there is a full stop after the first dactyl the reason for this rule vanishes and it need not be observed :

*hospitis. ille* | *venena Colcha* 13, 8.  
*integer? ille* | *dies utramque* 17, 8.

The Sapphic stanza is so called from Sappho the Greek poetess of Lesbos. It is used in the following Odes :

2, 4, 6, 8, 10, 16.

First three lines      - - - - - || - - - - -

Fourth line              - - - - -

All the lines in a stanza are closely connected, so that in this book there are only two instances where a line ending with a vowel is followed by another beginning with a vowel, and in both cases there is a distinct pause at the end of the first line :



*notus in fratres animi paterni; | illum 2, 6;*  
*otium bello furiosa Thrace, | otium 16, 5;*

on the other hand elision occurs twice :

*dissidens plebi numero beatorum eximit 2, 18;*  
*mugiunt vaccae tibi tollit hinnitum apta 16, 34;*

and the third and fourth lines are so closely connected that in one instance a word is divided between them :

*Grosche non gemmis neque purpura velnale neque auro 16, 7.*

In the first three lines a break must occur after the fifth syllable. Exceptions are :

*flumen et regnata petam Laconi 6, 11;*  
*oderit cura're et amara lento 16, 26;*

and it is noteworthy that in the fourth book Horace introduces this exception with considerable frequency, apparently from a growing appreciation of its value as relieving the monotony of the metre, especially in long Odes.

The metre of Ode 12 is the 'third Asclepiad':

First three lines    - - | - ~ ~ - || - ~ ~ - ~ =

Fourth line                - - - ~ ~ - ~ =

In Ode 18 the stanza consists of two couplets of which the first line is a Trochaic Dimeter Catalectic, the second an Iambic Trimeter Catalectic.

             - ~ | - ~ | - ~ | =  
 = - | ~ - | = - | ~ - | ~ - | =

Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SONS,  
AT THE UNIVERSITY PRESS.

# MACMILLAN'S ELEMENTARY CLASSICS.

Pott 8vo, Eighteenpence each.

The following contain Introductions, Notes, and **Vocabularies**, and in some cases **Exercises** :—

## **ACCIDENCE, LATIN, AND EXERCISES ARRANGED FOR BEGINNERS.**

By W. WELCH, M.A., and C. G. DUFFIELD, M.A.

## **Aeschylus.—PROMETHEUS VINCTUS.** By Rev. H. M. STEPHENSON, M.A.

## **Arrian.—Selections.** With Exercises. By Rev. JOHN BOND, M.A., and Rev. A. S. WALPOLE, M.A.

## **Aulus Gellius, Stories from.** Adapted for Beginners. With Exercises.

By Rev. G. H. NALL, M.A., Assistant Master at Westminster.

## **Cæsar.—THE HELVETIAN WAR.** Selections from Book I., adapted for Beginners. With Exercises. By W. WELCH, M.A., and C. G. DUFFIELD, M.A.

## **THE INVASION OF BRITAIN.** Selections from Books IV. and V., adapted for Beginners. With Exercises. By the same.

## **SCENES FROM BOOKS V. AND VI.** By C. COLBECK, M.A.

## **SCENES FROM THE CIVIL WAR.** By C. H. KEENE, M.A.

## **THE GALLIC WAR. Book I.** By Rev. A. S. WALPOLE, M.A.

BOOKS II. and III. By the Rev. W. G. RUTHERFORD, M.A., LL.D.

BOOK IV. By CLEMENT BRYANS, M.A.

BOOK V. By C. COLBECK, M.A.

BOOK VI. By C. COLBECK, M.A.

BOOK VII. By Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A.

## **THE CIVIL WAR. Book I.** By M. MONTGOMREY, M.A.

## **Cicero.—DE SENECTUTE.** By E. S. SHUCKBURGH, M.A.

## **DE AMICITIA.** By E. S. SHUCKBURGH, M.A.

## **STORIES OF ROMAN HISTORY.** Adapted for Beginners. With Exercises. By Rev. G. E. JEANS, M.A., and A. V. JONES, M.A.

## **Curtius (Quintus).—SELECTIONS.**—Adapted for Beginners. With Notes, Vocabulary, and Exercises. By F. COVERLEY SMITH.

## **Euripides.—ALCESTIS.** By Rev. M. A. BAYFIELD, M.A.

## **MEDEA.** By Rev. M. A. BAYFIELD, M.A.

## **HECUBA.** By Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A.

## **Eutropius.—Adapted for Beginners.** With Exercises. By W. WELCH, M.A., and C. G. DUFFIELD, M.A.

BOOKS I. and II. By W. WELCH, M.A., and C. G. DUFFIELD, M.A.

## **Exercises in Unseen Translation in Latin.** By W. WELCH, M.A., and C. G. DUFFIELD, M.A.

## **Herodotus, Tales from.** Atticised by G. S. FARNELL, M.A.

## **Homer.—ILIAD. Book I.** By Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A.

BOOK VI. By W. LEAF, Litt.D., and Rev. M. A. BAYFIELD, M.A.

BOOK XVIII. By S. R. JAMES, M.A., Assistant Master at Eton.

BOOK XXIV. By W. LEAF, Litt.D., and Rev. M. A. BAYFIELD, M.A.

ODYSSEY. BOOK I. By Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A.

## **Horace.—ODES. Books I., II., III. and IV. separately.** By T. E. PAGE, M.A.

## **Livy.—Book I.** By H. M. STEPHENSON, M.A.

BOOK V. By M. ALFORD.

BOOK XXI. Adapted from Mr. CAPES's Edition. By J. E. MELHUISH, M.A.

BOOK XXII. By J. E. MELHUISH, M.A.

SELECTIONS FROM BOOKS V. and VI. By W. CECIL LAMING, M.A.

THE HANNIBALIAN WAR. BOOKS XXI. and XXII. Adapted by G. C. MACAULAY, M.A.

BOOKS XXIII. and XXIV. Adapted by G. C. MACAULAY, M.A.

THE SIEGE OF SYRACUSE. Being part of the XXIV. and XXV. BOOKS of LIVY. Adapted for Beginners. With Exercises. By G. RICHARDS, M.A., and Rev. A. S. WALPOLE, M.A.

LEGENDS OF ANCIENT ROME. Adapted for Beginners. With Exercises. By H. WILKINSON, M.A.

MACMILLAN'S ELEMENTARY CLASSICS—*Continued.*

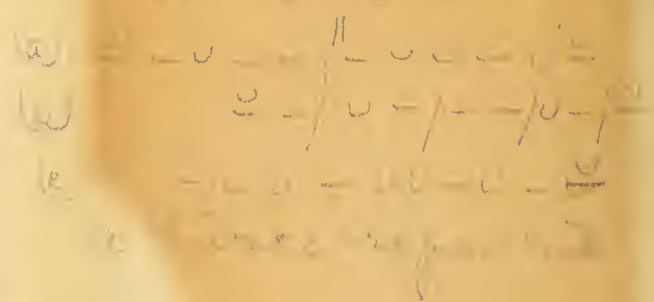
- Lucian.**—EXTRACTS FROM LUCIAN. With Exercises. By Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A.
- Nepos.**—SELECTIONS ILLUSTRATIVE OF GREEK AND ROMAN HISTORY. With Exercises. By G. S. FARNELL, M.A.
- Ovid.**—SELECTIONS. By E. S. SHUCKBURGH, M.A.  
EASY SELECTIONS FROM OVID IN ELEGIAC VERSE. With Exercises. By H. WILKINSON, M.A.  
STORIES FROM THE METAMORPHOSES. With Exercises. By Rev. J. BOND, M.A., and Rev. A. S. WALPOLE, M.A.
- TRISTIA.** Book I. By E. S. SHUCKBURGH, M.A. [*In Preparation.*]  
Book III. By E. S. SHUCKBURGH, M.A. [*In Preparation.*]
- Phaedrus.**—SELECT FABLES. Adapted for Beginners. With Exercises. By Rev. A. S. WALPOLE, M.A.
- Thucydides.**—THE RISE OF THE ATHENIAN EMPIRE. Book I. Chs. 89-117 and 228-238. With Exercises. By F. H. COLSON, M.A.  
SELECTIONS FROM BOOKS II. and III. THE FALL OF PLATAEA. By W. T. SUTTHERY, M.A., and A. S. GRAVES, B.A.
- Virgil.**—SELECTIONS. By E. S. SHUCKBURGH, M.A.  
BUCOLICS. By T. E. PAGE, M.A.  
GEORGICS. Book I. By T. E. PAGE, M.A.  
Book II. By Rev. J. H. SKRINE, M.A.  
AENEID. Book I. By Rev. A. S. WALPOLE, M.A.  
Book I. By T. E. PAGE, M.A.  
Book II. By T. E. PAGE, M.A.  
Book III. By T. E. PAGE, M.A.  
Book IV. By Rev. H. M. STEPHENSON, M.A.  
Book V. By Rev. A. CALVERT, M.A.  
Book VI. By T. E. PAGE, M.A.  
Book VII. By Rev. A. CALVERT, M.A.  
Book VIII. By Rev. A. CALVERT, M.A.  
Book IX. By Rev. H. M. STEPHENSON, M.A.  
Book X. By S. G. OWEN, M.A.
- Xenophon.**—ANABASIS. Selections, adapted for Beginners. With Exercises. By W. WELCH, M.A., and C. G. DUFFIELD, M.A.  
Book I. With Exercises. By E. A. WELLS, M.A.  
Book I. By Rev. A. S. WALPOLE, M.A.  
Book II. By Rev. A. S. WALPOLE, M.A.  
Book III. By Rev. G. H. NALL, M.A.  
Book IV. By Rev. E. D. STONE, M.A.  
Book V. By Rev. G. H. NALL, M.A.  
Book VI. By Rev. G. H. NALL, M.A.
- SELECTIONS FROM BK. IV. With Exercises. By Rev. E. D. STONE, M.A.
- SELECTIONS FROM THE CYROPAEDIA. With Exercises. By A. H. COOKE, M.A.
- TALES FROM THE CYROPAEDIA. With Exercises. By C. H. KEENE, M.A.
- The following contain Introductions and Notes, **but no Vocabulary** :—
- Cicero.**—SELECT LETTERS. By Rev. G. E. JEANS, M.A.
- Herodotus.**—SELECTIONS FROM BOOKS VII. AND VIII. THE EXPEDITION OF XERXES. By A. COOKE, M.A.
- Horace.**—SELECTIONS FROM THE SATIRES AND EPISTLES. By Rev. W. J. V. BAKER, M.A.  
SELECT EPODES AND ARS POETICA. By H. A. DALTON, M.A.
- Plato.**—EUTHYPHRO AND MENEXENUS. By C. E. GRAVES, M.A.
- Terence.**—SCENES FROM THE ANDRIA. By F. W. CORNISH, M.A.
- The Greek Elegiac Poets.**—FROM CALLINUS TO CALLIMACHUS. Selected by Rev. HERBERT KYNASTON, D.D.
- Thucydides.**—Book IV. Chs. 1-41. THE CAPTURE OF SPHACTERIA. By C. E. GRAVES, M.A.

MACMILLAN AND CO., LONDON.

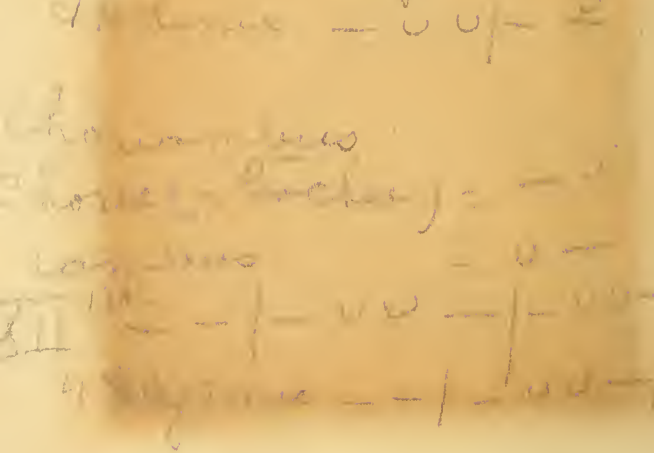




1. 9, 10, 17, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



3. 1. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
2. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



122447

LL

Author Horace. Odae

H8113nxPaB

Title Carminum liber II; ed. by Page.

UNIVERSITY OF TORONTO  
LIBRARY

Do not  
remove  
the card  
from this  
Pocket.

Acme Library Card Pocket

Under Pat. "Ref. Index File."

Made by LIBRARY BUREAU

